

Spiral Staircase, The

1946



Files

1491X

THE SPIRAL STAIRCASE

AS SHOT

FEBRUARY 11, 1946



THE SPIRAL STAIRCASE

FADE IN - TITLE #1....MUSIC PLAYING MEDLEY

AN RKO
RADIO PICTURE

FADE OUT

FADE IN - INT. SPIRAL STAIRCASE MLS - CAMERA SHOOTING
DOWN to Spiral Staircase - Wind heard blowing. MUSIC
(Animated) - THERAMIN HEARD -

TITLE #2...

RKO RADIO PICTURES, INC.
PRESENTS

DOROTHY McGUIRE
GEORGE BRENT
ETHEL BARRYMORE

LAP DISSOLVE

TITLE #3...Helen comes on left fg - looks downstairs to
b.g.

THE
SPIRAL
STAIRCASE

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LAP DISSOLVE

TITLE #4...Thunder heard - Lightning flashing seen
thru windows in b.g. - Helen looks over railing down
thru stairway -

With
KENT SMITH
RHONDA FLEMING
GORDON OLIVER
ELSA LANCHESTER
SARA ALLGOOD
RHYS WILLIAMS
JAMES BELL

She starts down stairs to left b.g. -

LAP DISSOLVE

TITLE #5...

SCREEN PLAY BY
MEL DINELLI

Based on the Novel "Some Must Watch"
by
ETHEL LINA WHITE

Thunder crashes - She stops terrified - looking at
windows behind her - Lightning flashing - she cringes -

LAP DISSOLVE

TITLE #6...

DIRECTOR OF PHOTOGRAPHY.....NICHOLAS MUSURACA,
ASC
SPECIAL EFFECTS BY.....VERNON L. WALKER,
ASC
EDITED BY.....(HARRY MARKER
(HARRY GERSTAD
GOWNS BY.....EDWARD STEVENSON
ASSISTANT DIRECTOR.....HARRY SCOTT
PRODUCTION ASSISTANT.....EDGAR PETERSON

LAP DISSOLVE

TITLE #7...

MUSIC BY.....ROY WEBB
MUSICAL DIRECTOR.....C. BAKALEINIKOFF
ART DIRECTORS.....(ALBERT S. D'AGOSTINO
(.....JACK OKEY
SET DECORATIONS.....DARRELL SILVERA
SOUND BY.....(JOHN L. CASS
(TERRY KELLUM

The characters and events depicted in this photoplay
are fictional. Any similarity to actual persons,
living or dead, is purely coincidental.

R C A
SOUND SYSTEM

LAP DISSOLVE

TITLE #8...

A
DORE SCHARY
PRODUCTION

LAP DISSOLVE

TITLE #9...

DIRECTED BY
ROBERT SIODMAK

FADE IN

EXT. MAIN STREET OF A SMALL NEW ENGLAND TOWN - DUSK

1 LONG SHOT. The small cluster of cheaply-constructed stores indicates that it is more of a small village shopping center than a town. While it is only late afternoon, the grey clouds overhead, and the fine spit of rain in the air, give evidence that it will soon be dark. There are a few pedestrians on the street, dressed in the attire of the early 1900's.

Over scene comes the SOUND of carriage wheels as they move over the cobbled street; in a moment, a horse-drawn carriage appears, and the hollow SOUND of the horses' hoofs becomes louder.

As the CAMERA MOVES IN, we see that the small store fronts bear legends such as, HENRY'S GENERAL STORE, VERMONT PHARMACY, LADIES' APPAREL, BAKERY, etc. Over the entire street hangs a heavy sense of expectancy, as though the village awaits some disaster.

As the CAMERA CONTINUES MOVING, we begin to hear the SOUND of the carriage wheels and the horses' hoofs replaced by that of the faint, tinkling piano music usually identified with old-time movies' accompaniment. As the music becomes louder, the CAMERA TURNS on a corner building facing the group of stores; it is a two-story hotel, of late Victorian architecture, ornate and elaborate. There is a short flight of wooden steps, and bannisters covered with curlicues, on either side. Over the entrance is a sign, which reads,

"VILLAGE HOTEL"

The CAMERA MOVES UP the stairs and through the front doors.

INT. HOTEL LOBBY - DUSK

2 MED. SHOT - It is the usual hotel lobby of the period, with a stiff, formal atmosphere, a few over-stuffed chairs and an uncomfortable looking divan. Several dusty, potted palms line the walls.

In spite of the SOUND of the tinkling piano music coming over scene, there is a peculiar hush over the place.

THEN THE CAMERA PANS to a clerk who stands back of the desk writing; he is a lanky, not-too-bright looking young man, and when he finishes what he is doing, he hurries from behind the desk to another part of the lobby.

(CONTINUED)

THE CAMERA PANS with him, and then we see that one end of the lobby has been partitioned off with black velvet drapes. Several people are looking with great concentration through a gap in the drapes. The clerk joins them, gently shoving his way between two of the people; they turn to give him a dirty look, but he is oblivious to it as he peers eagerly over their heads - a smile on his face.

THE CAMERA MOVES in closer to a crudely-lettered sign which is pinned to the drapes. It reads,

MOTION PICTURES (THE WONDER OF THE AGE)
2:30 & 7:30
"The Kiss"

THE CAMERA MOVES over the heads of the people standing before the drapes to

INT. OF MAKESHIFT MOVIE AUDITORIUM SCREEN - DUSK

- 3 MED. SHOT. A flickering, badly-lighted picture is being shown on the screen. We now hear the soft, clicking SOUND of the motion picture projector. The picture is nearing its finale, for the characters on the screen are preparing for their last embrace.

THE CAMERA HOLDS on the screen for a moment.

- 4 MED. SHOT - the audience (front view). It is not a large audience, and they sit tensely on the edge of their straight-backed chairs. The small group is composed of men, women, and children of all ages. The ladies sit with their elaborate hats in their laps, and enthralled expressions on their faces.

- 5 MED. CLOSE SHOT - Helen Capel. She is a young girl, who looks even younger than her twenty years. She is poorly, but neatly dressed, and a shabby coat is carefully folded over her lap. Small and pale, and in spite of her unostentatious appearance, there is a certain luminous glow about her that gives the illusion of beauty. Her eyes shine with an attractive expression of curiosity - not only for that which she sees on the screen - but for a curiosity in the expectancy of the future. She is obviously without escort, for she is tightly wedged between two hefty women. But she is unaware of her discomfort, as she cocks her head slightly in keen anticipation of that which she views on the screen.

6 FULL SHOT - screen in b.g., back of audience in f.g. There is a feeling of breathless awe in the air as the spectators view the newest and most wonderful of inventions - the movies. The picture is in its last moments, for the heroine, with half-parted lips, and slightly dilated nostrils, is about to clutch her man.

The tinkling piano MUSIC grows to appropriate crescendo.

The CAMERA BEGINS to MOVE SLOWLY UPWARDS, leaving the screen. As it reaches the ceiling -

INT. HOTEL ROOM ABOVE - DUSK

7 MED. SHOT. It is a typical, badly-furnished hotel room, lighted by a single, dim bulb hanging from the ceiling. There is a lumpy bed in one corner, and a battered dresser against the wall. An attractive young lady stands before the grimy mirror in the process of getting dressed. Her hair is in tight curls, and she wears the voluminous petticoats of the period; she has yet to put her dress on. She is examining herself closely in the mirror; dissatisfied with what she sees, she pinches her cheeks for color, and then she looks into the mirror again.

The muffled SOUND of the tinkling piano music can still be heard from below.

The CAMERA PANS to the window. It is half open, and a wind gently stirs the stringy curtains.

The CAMERA REMAINS on the window for a brief moment, so that there is a feeling that something, or someone, is going to appear. The wind continues to stir the curtains.

8 MED. SHOT - the mirror. The girl leans closer to the mirror; she bites her lips, then she wets them; she looks closely for effect. Suddenly she stops, as though she's experienced a chill, and she feels her bare shoulders as though she were cold. She turns and looks towards the window. She seems rather puzzled, as though she's surprised to find the window open. She moves; as she does so we see that she limps slightly.

9 MED. SHOT - the window. She comes into the shot, and she limps to the window; she is about to close it, but she hesitates a moment, and she looks out into the street.

EXT. THE STREET FROM THE SECOND FLOOR - DUSK

- 10 LONG SHOT. It is deserted, and the long shadows over the cobbled street threaten early night.

EXT. OF WINDOW - DUSK

- 11 MED. SHOT. The girl goes to the closet near the window, and she opens the door.

INT. THE CLOSET (FROM INT. LOOKING OUT) - DUSK

- 12 MED. SHOT. She pauses over several dresses which are hanging there, and she finally selects one.

- 13 MED. SHOT - girl at the closet door. She is just turning from the closet, the dress over her arm. She absentmindedly pushes the closet door but it only closes half-way. She goes out of shot to the dresser.

The CAMERA HOLDS for a moment, then it moves slowly into the closet.

- 14 CLOSE SHOT - several dresses on hangers. At first there seems to be nothing unusual about the dresses hanging there, but suddenly there is a slow movement as two of the dresses begin to separate. Something moves from the rear of the closet.

The CAMERA MOVES IN CLOSER:

- 15 CLOSE SHOT - eyes. A pair of eyes peer forth from between the dresses. Only the eyes are seen, the rest of the face is in shadows, or hidden by the folds of the dresses. The eyes are obviously watching the girl as she moves.

The CAMERA MOVES SLOWLY towards the eyes, going closer and closer until the entire screen is taken up with them.

Then the CAMERA SEEMS to actually ENTER the eyes, themselves, causing an intermingling of the pupils and general diffusion.

- 16 MED. SHOT - girl at dresser (from viewpoint of camera). This shot is through the hanging dresses, from the interior of the closet, through the half-open closet door.

The scene which we view now is distorted. The girl we'd seen earlier seems to be twisted out of natural physical shape. Although we are able to see her actions at the dresser through the diffusion, we are most conscious of the fact that she limps as she takes a few steps back to see herself better in the mirror.

(CONTINUED)

But the limp which we'd seen earlier, now seems exaggerated, grotesque; where it had seemed incidental before, it is now high-lighted by the distortion of the camera - until it becomes the predominant physical characteristic of the girl.

Still viewed through the distortion,

The CAMERA REMAINS on the girl as she begins to go through the motions of arranging the dress in folds, in order to slip it over her head. Then she expertly puts her hands through it; it is tight-waisted and she bunches it up carefully open.

The CAMERA CONTINUES MOVING, SLOWLY, CAUTIOUSLY, towards the girl to:

17 MED. CLOSE SHOT - the girl (with her back to the camera).

This is still viewed through the distortion.

Evidently the dress is momentarily stuck, for she stands there with her arms stretched over her head, as she attempts to pull it down.

The CAMERA HOLDS ON the girl a moment, then it begins to PAN UPWARDS until we see only the girl's up-stretched hands. In the b.g. are the top of the mirror and the ceiling.

The CAMERA HOLDS there briefly; then the screen becomes even more blurred than before.

Suddenly we hear a muffled gasp come over scene. The girl's fingers grow very tense, and they seem to clutch at thin air.

18 MED. LONG SHOT - from rear of movie auditorium. (A normal shot with distortion gone.) The screen in the b.g., and the back of the audience in the f.g. The screen bears the legend,

"THE END"

The tinkling MUSIC stops abruptly, and we hear a brief scuffling, then something which SOUNDS like a water pitcher breaking.

19 MED. SHOT - the audience. There is a stunned, puzzled expression on their faces as they look at one another. After a brief moment, we hear a heavy muffled thump from overhead. Slowly, one by one, the audience looks to the ceiling, with terrified, frightened eyes.

20 CLOSE SHOT - Helon. She, too, looks towards the ceiling. While hers is a frightened expression also, it is mingled with a look of excited curiosity.

EXT. OF MOVIE AUDITORIUM (FRONT OF DRAPES)

- 21 MED. SHOT - the man whom we'd seen earlier as the hotel clerk, turns and starts for the stairway.

The CAMERA PANS as he dashes up the stairs two at a time.

- 22 LONG SHOT - upstairs corridor. As the clerk rushes along the corridor, several heads pop out of the various doors.

- 23 CLOSE SHOT - an elderly woman. She stands looking out of her door, her eyes wide in terror. As the clerk comes near, she points to the door opposite her own.

WOMAN

(breathlessly)

It's in there...Number nine.

EXT. OF DOOR

- 24 MED. SHOT - the clerk begins to pound on the door, and several of the hotel guests begin to gather behind him. When there is no response, he turns the door knob, and he pushes the door open.

INT. OF ROOM

- 25 MED. SHOT - (FROM CLERK'S ANGLE - LOOKING DOWN). The girl is on the floor before the dresser. She lies very still, her arms stretching grotesquely over her head; her face is covered by the folds of her dress. It is obvious that she is dead. CAMERA PANS to window. It is half open again. The CAMERA HOLDS on the window briefly; wind stirs the curtains gently.

DISSOLVE

- 26 MED. SHOT - hotel lobby. People are paired off in little groups at the foot of the stairs -- all excepting Helen who stands apart from the others. She stares intently up the stairs. After a brief silence among the crowd, there is a subdued murmur as they all look in the direction of the main staircase.

- 27 MED. SHOT - staircase (FROM VIEWPOINT of crowd LOOKING UP). A middle-aged man is coming downstairs. This is the typical small-town constable type. There is a solemn expression on his face as he moves.

28 MED. SHOT - Helen in crowd (FROM constable's ANGLE
LOOKING DOWN). Helen in the f.g. is wide-eyes with
curiosity. The crowd behind her looks up expectantly.

29 MED. LONG SHOT - the lobby. The constable comes to the
foot of the stairs and he looks over the crowd a moment
before speaking.

CONSTABLE

Don't stand around. Go on home,
all of you.

A woman speaks.

WOMAN

What happened, Constable?

30 MED. CLOSE SHOT - CONSTABLE (HELEN AND CLERK IN B.G.)

CONSTABLE

Well, there's been another murder.

A murmur goes over the crowd.

WOMAN

A murder!

CROWD

Murder!

The Constable nods and he takes out a pad.

CONSTABLE

There's nothing you can do. I
told you to go home - go on.

31 LONG SHOT - lobby, (ANOTHER ANGLE). There is a murmur
among the crowd as they move. Men take their wives and
sweethearts firmly by the arm; everyone seems to be
paired off but Helen. She stands watching the others
as they move off.

32 MED. SHOT - a woman and child. With frightened eyes,
the woman reaches down and takes the child firmly by
the hands.

33 MED. SHOT - Helen. She still makes no move to go, but
as the crowd is almost cleared out, she starts for the
door alone.

34 MED. SHOT - constable. He seems to be watching Helen
as she moves toward the lobby door, and then he calls
out.

CONSTABLE

Just a minute. Miss.

35

MED. TWO SHOT - Helen and constable. She turns to look at him and she waits while he approaches.

CONSTABLE

Are you alone?

Helen nods.

CONSTABLE (cont'd)

You work at the Warren home, don't you?

Helen nods.

CONSTABLE (cont'd)

That's nearly two miles from here.
You'd better hurry if you're
going to get there before dark.

Helen nods quickly and pulls her coat collar around her neck.

36

MED. LONG SHOT - Helen and constable. Helen leaves the constable and she moves quickly toward the front entrance to the hotel. The constable stands watching her a moment and then he turns and starts toward the desk in the lobby.

EXT. HOTEL

37

MED. SHOT - (FROM across street) lamp post slightly in f.g. Helen comes out the front entrance and down the wooden steps. The storm clouds have cleared somewhat and it's a little lighter than before. Helen looks up and down the street apprehensively.

38

MED. SHOT - lobby. The constable goes to the desk. The clerk looks up as he approaches.

CLERK

Got any ideas who did it,
constable?

CONSTABLE

Yeah.

The clerk looks very surprised.

CONSTABLE (cont'd)

(slowly)

Same fellow did the first one...
same fellow did the second one...

The clerk is disappointed.

(CONTINUED)

38 (CONTINUED)

CONSTABLE (cont'd)

But who he is, I don't know....
somebody in this town....somebody
we knew....somebody we see every
day....

(he shrugs)

It might be me....

(he looks at
the clerk)

Might be you....

CLERK

(quickly)

Why...how could...I mean...

(he looks at the
constable,

wondering if he

is really serious)

I was here at my desk. Anybody
could....

CONSTABLE

(irritably)

Aw, quiet....

(he waves his
hand to the

clerk to shut up)

DISSOLVE

EXT. VILLAGE

39 LONG SHOT - CAMERA SHOOTING DOWN street and sidewalk,
houses and buildings at right. A woman is seen walking
down the sidewalk. A horse and buggy comes into view,
drives up to the curb and stops. THUNDER is heard.

EXT. STREET

40 MED. SHOT - CAMERA SHOOTING UP TO Dr. Parry, who is
seated on the buggy. Dr. Parry takes off his gloves,
then takes his bag off the seat and gets out. THUNDER
heard. He starts toward the hotel which can be seen
in the background.

DISSOLVE

INT. HOTEL

41 MED. SHOT - hotel desk. The constable is still before
the desk, and the clerk is writing. With a puzzled,
unfriendly expression on his face, the constable looks
up as Dr. Parry approaches. He seems to study him a
moment before speaking.

(CONTINUED)

41 (CONTINUED)

CONSTABLE

(coldly)

Didn't know you was called, Dr.
Parry.

DR. PARRY

(quietly)

I wasn't.

The constable looks at him quizzically.

DR. PARRY (cont'd)

(explaining)

As I was leaving the office, I
heard about the murder, and I
thought I'd drop in to see if
there was anything I could do.

CONSTABLE

(flatly)

Well, there ain't....

He looks at the clerk and winks; then turns back to
Dr. Parry.

CONSTABLE (cont'd)

Unless, of course, you're a good
enough doctor to uncork a miracle
and bring the dead back to life.

DR. PARRY

(simply)

I don't think I'm that good.

Dr. Parry turns and starts for the stairs.

42 FULL SHOT - the lobby. As Dr. Parry moves toward the
stairs, the constable calls out.

CONSTABLE

There's no sense in you going
up....she's dead, all right.
Dr. Harvey's upstairs....and
that's what he says....she's
dead.....

DR. PARRY

(he turns to
the constable)

Well, in that event, Constable...
I certainly couldn't do her any
harm.

He goes up the stairs. The constable looks after him.

DISSOLVE OUT

DISSOLVE IN

INT. BEDROOM

43

MED. SHOT - Dr. Harvey in the b.g. is laying sheet over the body of the girl on the bed. As the door is heard opening, Dr. Parry comes in left as Dr. Harvey looks up at him. Dr. Harvey walks over and looks at the body on the bed.

DR. HARVEY

Hello, Parry.

DR. PARRY

Dr. Harvey.....

DR. HARVEY

There's nothing for you to do unless you just want to do some sight-seeing.

DR. PARRY

How was she killed?

DR. HARVEY

Strangled. She was dead when we got here.

DR. PARRY

Who was she?

DR. HARVEY

The lame girl that worked over at Nelson's.

DR. PARRY

How awful.....she was in to see me just last week.

DR. HARVEY

(smiling)

Did she pay the fee.....or was this her way of getting out of it?

DR. PARRY

(after a pause
during which
he looks at
Dr. Harvey
seriously)

I haven't had enough experience to make that sort of joke....

DR. HARVEY

(imitating
Dr. Parry's
sombre talk)

Perhaps not, Dr. Parry.....

Dr. Parry looks at him, but not wanting a clash with Dr. Harvey, he turns away.

(CONTINUED)

DR. PARRY
(as he turns)
I'll run along....

DR. HARVEY
(calling out)
Oh, just a moment.....

Dr. Parry stops and turns to him.

DR. HARVEY (cont'd)
(taking his time
as he speaks)
Heard you were over to see Mr.
Stover last night.....

DR. PARRY
Yes, I was.....

DR. HARVEY
Don't you know he's my patient?

DR. PARRY
I only went because they called
me....because they told me that
you refused to go until morning.
I thought it might be serious.

DR. HARVEY
(after a pause)
You've got a lot to learn, young
fellow....you've only been here
a short time - I've been here
a good many years....if I answered
every call that came along, I
wouldn't get any sleep at all.

DR. PARRY
That's why I think there's room
for two doctors in this town.

DR. HARVEY
Reckon there is....but suppose
we keep the competition on a...
(he smiles)
....an open plane....ethics....
know what I mean, Parry?

DR. PARRY
If ever I'm called on an emergency,
and you happen to be sleeping....
I intend to go.....

DR. HARVEY
That's very noble and ambitious....
(he smiles)
....and don't let anything
discourage you....

(CONTINUED)

DR. PARRY

Nothing will....

DR. HARVEY

(smiles)

By the way, you might want to know what the Stovers did with that prescription you wrote for them last night....

Dr. Harvey reaches leisurely into the side pocket of his coat, and he takes out a handful of shredded white paper; he holds his hand out in front of Dr. Parry, and with a triumphant expression on his face, he slowly allows the scraps of paper to fall out of his hand, watching Dr. Parry closely as the scraps of paper flutter to the floor. Dr. Parry looks at him a moment, and then down at the scraps of paper. At first it looks as though he's about to say something, but then he turns and starts out. Dr. Harvey smiles as he looks after him.

DISSOLVE

EXT. STREET ON THE OUTSKIRTS OF THE VILLAGE - DAY

44 LONG SHOT - the houses have thinned down, and there is no one on the street. Helen is walking at a fast clip along the road. At the SOUND of horses' hooves and buggy wheels on the cobbled street, she turns to see who is approaching. As the buggy comes into the shot we see that it is Dr. Parry.

45 MED. TWO SHOT - Helen stops and looks up at the doctor as he pulls up the buggy beside her.

DR. PARRY

I'm going to make some calls,
and I'll take you to the cross
roads.

Helen smiles as she climbs in beside him.

46 MED. SHOT (PROCESS B.G.) - The Buggy. Dr. Parry moves his satchel over to make more room for Helen as the buggy begins to move.

DR. PARRY

Were you at the hotel?

Helen nods.

(CONTINUED)

46 (CONTINUED)

DR. PARRY (cont'd)

Wasn't a very nice thing to
have happen on your day off....

Helen looks at him gravely as she nods.

DR. PARRY (cont'd)

I've been pretty busy lately...
haven't had much of a chance to
drop in and see you.....

Helen nods understandingly.

DR. PARRY (cont'd)

But I've been thinking about
you a great deal.....

Helen turns to look at him.

DR. PARRY (cont'd)

You haven't any family, Helen.....
no one else to worry about you...
...and I got to wondering just
how long you're going to go on
like this.....

Helen looks at him questioningly.

DR. PARRY (cont'd)

I mean doing the kind of work
you're doing at the Warrens.

(pause)

You wanted to be a nurse, or a
teacher.....

Helen nods with troubled eyes.

DR. PARRY (cont'd)

You mean you're going to give
all that up, without making
another effort to get your voice
back?

Helen frowns and shakes her head as if she wants to say
something.

DR. PARRY (cont'd)

(patiently)

Yes, I know, Helen.....you did
see a doctor once.....but that
was a long time ago.....they
might have discovered a lot since
then.....there're specialists in
Boston now....

(pause)

I don't want to build your hopes
up, Helen.....but it seems such
a shame to give up so easily....

46 (CONTINUED)

The subject is obviously painful to Helen, for she turns away with an almost hurt look in her eyes.

DR. PARRY (cont'd)
(after a pause)
You'd rather I wouldn't talk
about it, wouldn't you?

Without turning to look at him, Helen shakes her head.

DR. PARRY (cont'd)
All right, I won't....
(sighs)

He reaches over and he pats her hand. Helen stares straight ahead, her eyes wet and shining.

47 MED. SHOT - buggy (PROCESS b.g.) - Dr. Parry is whistling. After several bars, Helen turns to look at him as she listens and smiles.

DR. PARRY
(without turning)
You know the words to that tune?

Helen smiles and nods. Dr. Parry continues to whistle.

48 CLOSE SHOT- Helen. Helen stares straight ahead as she listens to the whistling. After a moment her lips move very slightly as though she were mentally singing the words.

49 MED. TWO SHOT - Dr. Parry watches her closely from the corner of his eye as he continues to whistle. Then he pulls the one rein in order to turn the buggy.

50 MED. SHOT - another section of the road. As the buggy turns, we see a small boy on the road, about eight years old. He looks up eagerly at the approaching wagon. He is poorly dressed, his hair uncombed, and his eyes are swollen as though he's been crying.

FREDDIE STEWART
(calling to Doctor)
Dr. Parry.....Dr. Parry!

As Dr. Parry sees the boy, he pulls up the buggy.

DR. PARRY
(smiling)
Hello, Freddy...

51 CLOSE SHOT - the boy. He unconsciously snuffles in an effort to remove the last traces of his crying.

FREDDY

Pa's sick, Dr. Parry.....bad...

52 MED. SHOT - the wagon and the boy in the road. Dr. Parry and Helen look down at the boy a moment.

DR. PARRY

They didn't send you for me,
did they?

FREDDY

Ma sent me for Doc Harvey, but
Pa wants you to come.....

DR. PARRY

(kindly)
I'm afraid I can't help you this
time, Freddy.....

The boy looks at Dr. Parry with a puzzled expression on his face.

DR. PARRY (cont'd)

(explaining)
You don't understand. Your
father's Doctor Harvey's patient.....
we'll have to try to find him for
you.....I'll call him as soon as
I get home...

The boy hesitates a moment, then his eyes fill with tears and he speaks in a tight, pleading voice.

FREDDY

Oh, please, Dr. Parry.....you
come.....I want you to come.

The boy's voice breaks and it's obvious that he's making a terrific effort to keep from crying.

Dr. Parry seems confused and he turns to look at Helen. The latter frowns and nods her head quickly - indicating that she thinks he should go.

DR. PARRY

(to Freddy)
All right. Come on. Get in.
We'll go up and have a look.
(he turns to
Helen)
I'll run you home afterwards.....

52 (CONTINUED)

Helen shakes her head quickly, and she makes a move to get down from the buggy.

DR. PARRY (cont'd)
Afraid you'll be late?

Helen nods and she climbs down from the buggy.

53 MED. TWO SHOT - Helen and the boy. She alights and Dr. Parry's voice comes overscene.

DR. PARRY
Are you sure you'll be all right?

Helen nods and then helps Freddy into the buggy.

DR. PARRY (cont'd)
You'll go straight home, won't you, Helen?

Helen nods. Dr. Parry starts to drive off in rig.

EXT. ROAD

54 MED. LONG SHOT - Dr. Parry, CAMERA SHOOTING DOWN TO him driving rig on the road. The boy is seated by his side, while, Helen, standing in the b.g., can be seen waving to them as they move out of sight.

55 MED. LONG SHOT - Dr. Parry and the boy riding in rig.

EXT. WOODS

56 MED. SHOT - Helen. CAMERA PANS WITH her as she moves through the grass. MUSIC heard. After a moment, she stops and leans against a bush, then looks toward her left.

EXT. ROAD

57 LONG SHOT - the rig behind trees, driving to right. MUSIC heard. Rig moves out of sight.

EXT. BUSHES

58 MED. CLOSE - Helen, as she stands leaning against a bush. MUSIC. She smiles and CAMERA PANS WITH her as she turns and starts through the brush. MUSIC and THUNDER. The CAMERA FOLLOWS her.

(CONTINUED)

58 (CONTINUED)

Because of the distorted light, and the whistling WIND, the surrounding undergrowth actually seems to move and advance closer to the sides of the path, as if in an effort to prevent anyone's passing.

The ground is covered with the seasonal litter of the trees, and the SOUND of Helen's footsteps are reduced to furtive RUSTLES among the leaves.

- 59 MED. SHOT - one side of the path. The trees and shrubs are foreboding; it is almost as though they loom there with the semblance of men.

Suddenly, there is the SOUND of a sharp rustling at the base of the bushes; we see a quick succession of movements among the shrubs.

It is obvious that neither the SOUND nor the movements are caused by the wind; screened by the undergrowth, someone or something is concealed there.

- 60 CLOSE SHOT - Helen. She stops, petrified, as she looks in the direction of the noise. She looks about her anxiously, then she reaches down and she grabs a heavy branch which lies in the pathway. Gripping it firmly, her eyes wide, she stands waiting.

- 61 CLOSE SHOT - shrubbery by the side of the path. The sharp rustling NOISE is repeated, and the foliage quivers with movements again.

- 62 CLOSE SHOT - Helen. Scarcely breathing, she raises the stick high over her head, ready to strike.

- 63 CLOSE SHOT - shrubbery. The foliage moves again, and after a brief pause, a small animal darts out and scurries across the path.

- 64 CLOSE SHOT - Helen. She smiles in relief, then hurries along, still gripping the stick.

DISSOLVE OUT



EXT. STONE POSTS AT THE ENTRANCE TO THE WARREN HOME -
NIGHT

- 65 LONG SHOT - Although it is the entrance to Helen's destination, we see that she still has quite a way to go, for a long driveway stretches between her and the house..

The house is a tall grey stone building, of late Victorian architecture, and it looks strangely out of keeping with the savage landscape. There is the feeling that it should be surrounded by an acre of well-kept garden, and situated in a more impressive location. Some lights are burning in the windows.

Over scene comes the SOUND of a stick being run along a picket fence.

EXT. PATH

- 66 MED. LONG SHOT - Helen moving along picket fence. She stops and looks back at the dark woods; then she turns and continues, slowly rattling the stick along the fences. (WIND)

EXT. FENCE

- 67 MED. CLOSEUP - Helen, glancing fearfully about her as she rattles the stick along the fence behind her. CAMERA PANS WITH her.

EXT. PATH

- 68 MED. LONG SHOT - Helen still rattling stick along the fence as she moves up toward camera. WIND heard howlin

EXT. WARREN HOME

- 69 LONG SHOT - the house. The lights are lit. Helen is running along the fence rattling the stick along it. She stops rattling the stick and runs around the corner holding onto her hat. THUNDER crashes.

EXT. WARREN ESTATE

- 70 MED. CLOSE SHOT - Helen stopping in gateway. She glances around with a frightened expression on her face, then she starts to run. With sudden fury, the storm that has been building up now breaks and a torrent of rain engulfs Helen.

EXT. WARREN HOME - NIGHT

71 MED. LONG SHOT - The house is no longer a distant silhouette and the vegetation has thinned down to a single avenue of trees. Some of the windows are lighted, and there is a flight of stone steps leading up to the front door.

The windows are large and protected with green, heavy shutters, typical of the residential quarter of a prosperous town.

The house sits, blocked with solid assurance, against the background of the shrouded hills. It seems to offer a resistant front to the solitude and the storm. Its state of excellent repair is evidence that no money has been spared to keep it weather-proof. There is no blistered paint, no defective guttering, no broken slates.

The whole is somehow suggestive of a house which, at a pinch, can be rendered blind and secure as an armoured car.

EXT. YARD

72 MED. LONG SHOT - Garden and trees. Helen is running down walk. The CAMERA PANS with her as she runs. THUNDER and WIND are heard. She stops and searches in her purse, then passes behind a tree and continues running toward the house. Lightning flashes. Suddenly a man jumps out from behind a tree and starts moving toward her, but she runs past him.

73 MED. CLOSE SHOT - Helen, as she runs along path, feeling in her purse as she does so. THUNDER and WIND HEARD..

74 CLOSEUP - Helen. She fumbles in her purse, then takes out a large key and closes the drawstring purse. WIND and RAIN.

75 CLOSE SHOT - Helen as she stands holding key and purse. WIND blows. She raises her hand to hold her hat on and drops the key as she does so, then starts to stoop down for it.

EXT. YARD

76 MED. LONG SHOT - a man in a raincoat standing behind a tree, his back to camera. He watches Helen closely as she fumbles in the mud puddle for her key. Then he darts to another tree, watching her as she gropes around in the mud puddle. THERAMIN heard.

EXT. GARDEN

- 77 MED. CLOSE SHOT - Helen. She looks down to the mud puddle, then stoops down. Rain, pouring and WIND and THUNDER heard.

EXT. GROUND

- 78 CLOSE SHOT - Helen's hand groping around in the water. WIND and THERAMIN heard. THUNDER crashing. Another SHOT of Helen's hand picking up the key.

EXT. YARD

- 79 MED. CLOSE SHOT - Helen stooping down. She straightens up and starts to run toward the house. THUNDER and WIND heard. Rain pouring.
- 80 MED. LONG SHOT - the man crouching behind a tree, his back to camera. He watches intently; then rises and moves quickly toward her. Helen runs along the path, then dashes toward the house.
- 81 MED. SHOT - Helen. CAMERA PANNING WITH her as she runs wildly through rain and wind, holding onto her hat. THUNDER heard.
- 82 MED. CLOSE SHOT - the man standing in a raincoat. Rain pouring. WIND and THUNDER. A tree is seen at the left of him. He looks to the f.g.

EXT. GROUNDS

- 83 LONG SHOT - Helen. CAMERA SHOOTING DOWN TO her as she races up walk, holding onto her hat. THUNDER is heard and lightning flashes.

EXT. HOUSE

- 84 MED. LONG SHOT - Helen, as she runs toward steps and entrance of the house. The rain is pouring. THUNDER and WIND are heard. She races onto the porch and into the house.

INT. FRONT HALLWAY - WARREN HOME - NIGHT

- 85 MED. SHOT - In contrast to the savage appearance of the exterior grounds, the hallway seems a solid hive of comfort. There is a black and ginger tiled floor covered partly by a black fur rug, the furniture is massive and ornate. Helen enters shaking the rain off her clothes and walks across the hall exiting through the door that leads to the kitchen.

INT. WARREN HOME - KITCHEN - NIGHT

86

MED. SHOT - It is a spacious, cheerful-looking room with a large, open fireplace. Brightly polished pots and pans hang from the mantel, and there is an air of efficient housekeeping about the place. There is the regulation kitchen furniture, and the large table is crowded with materials for dinner in different stages of preparation.

Pots are bubbling on the old-fashioned range, and there is the SOUND of sputtering fat.

Mrs. Oates, the housekeeper, is busily engaged in preparing dinner. She is a squat, plump woman, broad-shouldered and muscular, with an ugly, underhung face. There is a pleasing honesty about her expression, and she has prominent brown eyes. She does not wear a uniform, but her skirt is protected by a large gingham apron.

The door opens, and Helen enters, shaking the rain from her hat.

MRS. OATES

(slightly startled
as she turns from
the stove)

Oh, it's you.....thank heavens.

Helen looks at her inquisitively.

MRS. OATES (cont'd)

They phoned us about the murder...
for a while I thought it might
have been you....

Helen smiles at her concern.

MRS. OATES (cont'd)

(going on about her
preparations for
dinner, chattering
as she does so)

It's terrible, that's what it is...
Horrible!

Helen nods slowly in agreement.

MRS. OATES (cont'd)

(busily crossing
back and forth
from stove to table)

As if it isn't bad enough murdering
people....

(CONTINUED)

Helen moves a chair over to the fireplace and she sits. She begins to remove her wet clothing as Mrs. Oates continues to speak.

MRS. OATES

.....but all these defenseless women.... first there was the girl with the scar on her face then that poor, simple-minded creature and now this cripple. Seems like

87 MED. TWO SHOT. Mrs. Oates stops in the middle of something she is stirring on the stove. She suddenly stops speaking as she looks at Helen, realizing what she's said. Helen stands quietly, waiting for Mrs. Oates to go on.

MRS. OATES (Cont'd)

(confused)

I guess you've had enough for one afternoon. Now get your wet shoes off before you catch your death

88 CLOSE SHOT - Helen. She looks down as she removes her shoes.

MRS. OATES' VOICE

And you'd better get up to Mrs. Warren straight away. She's been raising a rumpus with that nurse of hers again. Won't even allow her in the room now.

89 MED. CLOSE SHOT - Helen and Mrs. Oates.

MRS. OATES

She sent word down for you to go up the moment you came in.

Helen is in the process of fixing her hair when a banging noise comes over scene. Mrs. Oates looks up quickly.

MRS. OATES

Is that someone at the front door?

Helen shakes her head as if to signify that the sound is coming from another part of the house. A puzzled look on her face, she points to a door leading off from the rear of the kitchen.

Both women move toward the door, and the tapping continues.

Mrs. Oates opens the door cautiously, Helen standing behind her.

- 90 MED. SHOT - Mrs. Oates and Helen. This is from the far end of a dimly-lighted corridor leading to the door which Mrs. Oates has just opened.

Mrs. Oates and Helen peer down the dark hallway, which is somewhat lighted by the light coming from the kitchen.

The SOUND of the tapping is louder now, beating at irregular intervals, as though some invisible intruder is on the verge of breaking in.

- 91 FULL SHOT - the corridor (from Mrs. Oates and Helen's ANGLE). It is a long corridor, with an uneven floor; there are many irregular corners jutting off and collecting shadows.

Mrs. Oates' voice comes over scene:

MRS. OATES' VOICE

Who's there?

As if in answer, the tapping takes on a louder, banging quality.

- 92 MED. TRUCKING SHOT - Mrs. Oates and Helen. Mrs. Oates advances down the corridor, an apprehensive expression on her face. Helen, eyes wide, follows closely behind.

The CAMERA TRUCKS WITH the two women as they advance cautiously down the corridor. Then it CONTINUES AHEAD of them, as it rounds a corner.

- 93 CLOSE SHOT - a window. A gust of wind spatters the unbarred shutter, causing it to beat against the window. Rain splashes through the open window and onto the floor.

- 94 MED. TWO SHOT. Helen and Mrs. Oates come into shot and stare silently at the open window.

MRS. OATES

I don't understand. I closed that window when the storm started.

Together, Mrs. Oates and Helen stand peering out into the garden.

MRS. OATES

I'll get a hammer and fix that shutter.

INT. CORRIDOR - NIGHT

95 LONG SHOT. Mrs. Oates starts down the long corridor, and Helen stands staring out into the wet garden.

Suddenly, a thin, terror-stricken wail comes over scene.

Helen turns her head quickly, and she is greeted with another scream.

INT. HALL - NIGHT

96 MED. SHOT - foot of spiral staircase. Helen comes running into shot. Mrs. Oates is lying on the floor, groaning. Helen falls to her knees and she attempts to help Mrs. Oates up. There is a dazed look on Mrs. Oates' face as she looks about her; then she points, speaking angrily.

MRS. OATES

It was him!

INT. HALL - NIGHT

97 CLOSE SHOT - an English bulldog. This is Carleton, the Warren's dog. A contented look on his face, he is sprawled out in the center of the hallway. He is soaking wet.

98 CLOSE SHOT - Mrs. Oates. She is still complaining bitterly.

99 MED. SHOT - Helen and Mrs. Oates. They rise to their feet; Mrs. Oates rubs her hip.

MRS. OATES

(to dog)

Out all day and only home in time to get under my feet.... you're a no-good loafer, that's what you are. Criminals and murderers loose, and you're out courting the neighbor's dog!

Helen sits on the steps and, pulling Carleton around, she begins to pat him. Mrs. Oates secures a cloth from a chest at the end of the hall and returns to wipe Carleton off.

MRS. OATES

Carleton, you deserve a good beating, but I guess I'd better dry you first.....

MED. SHOT - Helen and Mrs. Oates. Helen watches Mrs. Oates as she dries Carelton.

MRS. OATES

You'll catch your death of cold.... that's what you will....

101 CLOSEUP - Carelton. He whines happily at being the center of attention.

MRS. OATES VOICE

And if you think this is all I've got to do, you're mistaken.

102 MED. SHOT - Helen and Mrs. Oates. The two women rise and Mrs. Oates starts for the broken window.

MRS. OATES

I think I'd better fix that window.

(pause;

ominously)

And I hope that Carelton is all that came in.....

Helen starts to follow Mrs. Oates, but the latter stops and turns.

MRS. OATES (cont'd)

I won't need you. You'd better get up to Mrs. Warren.

Helen nods and she starts down the opposite direction of the corridor. Mrs. Oates continues in the direction of the broken window.

INT. FRONT HALLWAY - NIGHT

103 LONG SHOT from top of stairs. Helen mounts the elaborate staircase slowly, her hand running along the bannister as she moves.

The staircase is lighted by a pendant fixture, which swings about half-way up, from a beam which spans the ceiling. The result is dim, diffused light.

As Helen comes to the top of the first flight of stairs, ending on a landing, we see that facing the first flight of stairs there is a large, ornate mirror framed in tarnished gilt carving.

MED. SHOT - the mirror. The CAMERA IS TO ONE SIDE AND LOW, LOOKING UP. As Helen approaches the mirror, we first see the top of her head, and then her face and shoulders as she goes closer to it. Her reflection comes up to meet her, so that her small white face rises up from the dim depth of the stairs behind her like a corpse emerging from dark waters.

105 LONG SHOT - the mirror - (from the top landing looking down). Helen stands looking into the mirror pensively; she looks very young and very vulnerable. Because of the dim lighting, and the dark background, her face and slim neck stand out conspicuously in the shadows. Her hand goes impulsively to her throat, and she feels it speculatively; her fingers grope a moment as if to feel its strength. As she stands looking at herself,

The CAMERA BEGINS TO MOVE, close to the floor and beside the railing of the upper hallway.

IT CONTINUES MOVING to the base of a potted palm. At the side of the base, we see a pair of shoes; they move slowly and cautiously to the left.

106 CLOSE SHOT - a face. It is lost in shadows; only an eye is visible.

The CAMERA MOVES CLOSER TO the eye.

107 MED. SHOT - Helen. This is from the top looking down. Helen's back is to the camera as she stands motionless looking at herself.

108 CLOSE SHOT - a face. It is staring into the camera. The CAMERA MOVES STILL CLOSER: it actually seems to enter the eye itself - causing a general diffusion.

In the center of the pupil, we see Helen. With terror-stricken eyes, and her hands to her throat, she looks into the mirror. There is a marked diffusion in the vicinity of her mouth; it's as if she has no mouth at all.

The CAMERA BEGINS TO MOVE SWIFTLY DOWN, with the effect of lowering itself into a well. Then a voice comes over scene.

MRS. OATES
(impatiently)
Helen!

The CAMERA MOVES RAPIDLY TO THE LEFT. We see Mrs. Oates at the foot of the stairs looking up at Helen. The distortion has completely disappeared.

MRS. OATES (cont'd)
(impatiently)
Helen, haven't you gone in to
Mrs. Warren yet?

109 FULL SHOT - front hallway. Mrs. Oates looks up as she
speaks to Helen.

MRS. OATES
Hurry along, will you?

Helen nods and she continues up the last flight of
stairs.

110 MED. SHOT - upper hallway. A woman in nurse's uniform
comes out of a door left. She goes down the hallway to
a chair which is standing before a doorway, and she
picks up a sewing basket.

This is Nurse Barker. She is a large, masculine broad-
shouldered woman; her features are prominent and her
eyebrows bushy and set close together. There is a
mannish quality about her appearance and she looks up
quickly as she sees Helen approaching.

111 MED. TWO SHOT - Nurse Barker and Helen.

NURSE BARKER
(sourly)
It's about time you got here.
Mrs. Warren's been asking for
you all afternoon -- she won't
let me do anything for her.
(sarcastically)
Oh, no..... I'm ordered to sit
out in the hallway....
(she rises,
straightening
out her back,
and she sighs
as she does so)
Why.... in the world am I
kept on here, to nurse someone
who can't stand the sight of
me? But then, I can't stand
the sight of her either.

Helen smiles sympathetically.

(CONTINUED).

NURSE BARKER (cont'd)

I've nursed some queer ones in my time... but she's got them all beat... She's sly, too. Even with her eyes shut, she seems to be watching you like an evil spirit. But get in there before she gets herself into another tantrum.

Helen moves toward the door.

INT. MRS. WARREN'S BEDROOM - NIGHT

112 MED. SHOT. It is a huge, handsome apartment, furnished with a massive mahogany suite, and sombre by reason of the prevailing dark color of the walls, carpet and curtains, which are drawn. The room is lighted by the dull red fire which glows in the ornate fireplace on the opposite wall from the bed.

Instead of the feminine decorations usually found in a lady's bedroom, the walls are covered with steel engravings of horses, dogs, and the paraphernalia associated with the sport of hunting.

Mounted pheasants under glass are on either side of the mantel.

There is a bracket of shelves on the wall to the right of the bed. The articles on the shelves are in wild disorder; such as papers, bottles, dishware, etc.

INT. BEDROOM

113 CLOSE SHOT - Helen opening door. MUSIC heard. Nurse Barker is sitting outside in the hall. She leaves as Helen closes the door. The CAMERA PANS LEFT FOLLOWING Helen across the room to Mrs. Warren's bed. She stands on the other side of the bed watching Mrs. Warren, who is asleep.

INT. BED

114 CLOSE SHOT - Mrs. Warren. She is lying on the bed. Helen, smiling, stands behind the bed watching her slyly. MUSIC heard. CAMERA FOLLOWS Helen as she moves over to the fireplace.

INT. BEDROOM

115 CLOSE SHOT - Helen. She is leaning down by the coal scuttle. MUSIC. Helen makes a noise with the scuttle and glances slyly over to Mrs. Warren.

116 MED. CLOSE SHOT - Mrs. Warren lying in bed with her eyes closed.

117 CLOSE SHOT - Helen. She stands leaning over the scuttle by the fireplace. Then she glances up and picks up a piece of coal from the box.

118 CLOSE SHOT - Helen. She is picking up pieces of paper-wrapped coal from scuttle box. MUSIC.

119 CLOSE SHOT - Helen leaning over the scuttle box. She is picking up pieces of coal. She moves slightly forward to the fireplace and starts to throw coal into the fire.

INT. BED

120 CLOSE SHOT - Mrs. Warren lying in bed. She opens her eyes and glances slyly to her right as she hears a noise.

INT. ROOM

121 CLOSE SHOT - Helen. She is standing in front of fireplace with her back to camera, tossing pieces of coal into the fireplace. Then she glances up and swings a piece of paper-wrapped coal into the fire.

INT. BED

122 CLOSE SHOT - Mrs. Warren lying in bed watching Helen as she tosses coal into the fireplace. As Helen turns and looks at her, she closes her eyes hurriedly, moving her head slightly.

INT. ROOM

123 CLOSE SHOT - Helen still standing in front of the fireplace with back to camera. She turns and smiles slyly toward Mrs. Warren, turns back and continues to throw the paper-wrapped coal into the fire.

INT. BED

124 CLOSE SHOT - Mrs. Warren lying in bed. She smiles and watches Helen slyly.

INT. ROOM

125 MED. CLOSE SHOT - Helen. CAMERA SHOOTING UP to her as she stands in center of room on a tiger rug. She is still playing the game with pieces of coals; and as she takes a step backwards, she nearly falls over the head of the tiger.

126 MED. SHOT - Mrs. Warren. CAMERA SHOOTING DOWN to her lying in bed as she watches Helen nearly fall over the tiger rug. MUSIC. Mrs. Warren laughs slightly, then speaks to Helen.

MRS. WARREN
I got him before he got me.
The tiger, I mean.

Helen glances down at the rug.

MRS. WARREN (cont'd)
(proudly)
I was as good as any man.

INT. BED

127 CLOSE SHOT - Mrs. Warren lying in bed, smiling as she continues talking.

MRS. WARREN
(continuing)
You're not only late, but
you're playing games.

INT. ROOM

128 CLOSE SHOT - Helen, standing in f.g., facing camera. She looks down at Mrs. Warren, embarrassed. Then she starts to exit.

MRS. WARREN'S VOICE
Why are you so late?

129 CLOSE SHOT - bed poster. Helen moves over behind it, then to desk and begins to write. She stops as she hears Mrs. Warren's voice.

MRS. WARREN'S VOICE
Never mind... never mind.
Come here.

SOUND of storm and wind heard. The CAMERA PANS WITH Helen as she moves toward Mrs. Warren's bed. Mrs. Warren continues talking to her.

MRS. WARREN
(continuing)
I hoped you were never coming
back -- that you'd run away.

CLOSEUP - Helen. CAMERA SHOOTING UP to her as she looks down. SOUND of thunder is heard. Helen looks frightened as Mrs. Warren speaks to her in ominous tones.

MRS. WARREN'S VOICE

(ominously)

Leave this house tonight. If you know what's good for you.

131 CLOSE SHOT - Helen. As she stands looking down at Mrs. Warren lying in bed. She continues to speak forebodingly.

MRS. WARREN

Do you understand?

Helen smiles and nods her understanding. Suddenly there is the SOUND of a knock at the door and they look at each other.

MRS. WARREN

(looking past

Helen toward

the door;

irritably)

Who's there?

The door opens and Nurse Barker is seen in the doorway.

MRS. WARREN (cont'd)

(angrily)

I told you to sit in the hall.

(whining)

Why must you spy on us?

NURSE BARKER

(coldly)

I'm not spying on you. It's time for your medicine.

MRS. WARREN

(angrily)

Helen can give me my medicine.

NURSE BARKER

I don't know what I'm being paid for...

MRS. WARREN

You're being paid to sit in the hallway and that's all you're good for.

(shouting)

Get out!

Nurse Barker glares at Mrs. Warren and exits.

DISSOLVE IN

- 132 CLOSE SHOT. A grandfather's clock in front hallway. A gas jet burns to the left of it. The hands of the clock point to 6:45 as it chimes.

DISSOLVE

INT. THE DEN

- 133 MED. LONG SHOT. It is an imposing room, although in general appearance it is untidy. Papers and open books litter the desk, and behind the desk sits Professor Warren. He is a man of about forty to forty-five. He is tall and of commanding figure, with prematurely greyish hair.

Blanche Peters, the Professor's secretary, comes into the room through doorway at right. She is a sullen, attractive young woman in her middle twenties. In spite of her old-fashioned period clothing, there is something decidedly seductive about her appearance.

BLANCHE

(crossing to desk)

It's the Constable at the front door, Professor. He wants to see you. I've asked him to wait in the living room.

PROFESSOR

Thank you.

He starts to rise.

- 134 MED. CLOSE SHOT - Professor and Blanche. The professor makes a few last notations on a paper, then he hands it to Blanche who is standing at his right.

PROFESSOR

Put these in order, will you?

BLANCHE

Yes, sir.

Blanche takes the papers. The CAMERA PANS WITH the professor as he crosses to the hallway door and he calls out.

PROFESSOR

Oh, Constable....

The Constable can be seen in the background as he waits in the living room.

(CONTINUED)

CONSTABLE

Yes, Professor Warren.

PROFESSOR

I'll be with you in just a moment.

CAMERA PANS WITH the professor as he moves back to the desk where Blanche is waiting with the papers.

PROFESSOR (cont'd)

(indicating the papers)

Get those ready as quickly as possible.

BLANCHE

Yes, sir.

The professor leaves the room and Blanche crosses to a table where she begins to type.

INT. LIVING ROOM

135 MED. LONG SHOT. As the professor enters, the constable is still absorbed in the various articles in the room.

PROFESSOR

Hello, Constable.

CONSTABLE

Oh, hello, Professor.

PROFESSOR

Wouldn't you like to sit down?

CONSTABLE

(with a start, as
he comes to)

.....Oh no...no thanks.

He looks about the room, taking in the various articles.

CONSTABLE (cont'd)

You sure got a lot of interesting things here.

(he looks
into a bowl)

What's this?

He looks up into the constable's gaping face, and, then, judging the latter's capacity for understanding such things, he takes the easiest way out.

PROFESSOR

Oh, that! Plant life.

CONSTABLE

Oh.....

(impressed)

Do you mean to say you can write
a whole book about little stuff
like this?

(CONTINUED)

The professor smiles good naturedly.

PROFESSOR
Yes. What did you want to see
me about, Constable?

CONSTABLE
Oh, a couple of things, Professor.
I hate to bother you at this time
of night, but I figure it's
important enough.

He lowers his voice as if he doesn't wish to be overheard
and with a professional air, he speaks.

CONSTABLE (cont'd)
You know there's been another
murder....

PROFESSOR WARREN
(his face expressing
his concern)
Yes, so I've heard.....

CONSTABLE
What I want to say is that we've
traced the murderer to this
vicinity....

PROFESSOR
(concerned)
Are you certain?

CONSTABLE
Yes. That's why I've come here.
That's why I'm asking everyone
to be careful. Keep your doors
and windows locked tonight.

PROFESSOR
Well, I'll see that your orders
are carried out, Constable.

CONSTABLE
I am especially worried about
that girl who works for you.

PROFESSOR
Helen?

CONSTABLE
Yes....you see....every one of
those girls murdered had something
the matter with her....something
wrong.

The professor looks up at the constable curiously.

(CONTINUED)

PROFESSOR

Oh, you mean....some sort of an affliction?

CONSTABLE

(quickly)

Yes....yes....Now my hunch is that this murderer, whoever he is....

The professor nods.

PROFESSOR

(heavily, with a sigh)

I understand exactly what you mean....And I assure you I'll be especially careful about Helen. As a matter of fact, I'll see that somebody's with her at all times.

CONSTABLE

Good.

INT. THE DEN

136

MED. LONG SHOT. Blanche is typing with great concentration but not great efficiency. Suddenly there is a shadow behind her which breaks the light on her machine. She looks up startled and she gasps. Then she turns quickly, and, seeing who is behind her, she is relieved.

BLANCHE

(as she continues to type)

Oh, you scared the life out of me, Stephen....I didn't hear you come in.

Stephen Warren, the professor's step-brother, stands behind Blanche. Younger than Professor Warren, he is a good-looking young fellow, in his late twenties. He is casually, but rather elegantly dressed in a sweater and sports trousers. There is a careless, almost studied attitude of indifference about him as he looks down at Blanche, smilingly. As she continues to type, he bends down; and he kisses her on the back of the neck, speaking as he does so.

STEPHEN

(quietly)

Sh...Don't stop typing.

BLANCHE

(confused and flustered)

How many times have I asked you not to see me when I am working... it's so embarrassing...

(CONTINUED)

Before she can continue, he bends down again, and he leans over very closely, whispering in her ear.

BLANCHE

(pleading)

Please....leave me alone.

STEPHEN

I can't stay away from you...
when am I going to see you?

BLANCHE

(still typing;

whispering)

You're not going to see me at
all if you don't let me finish
this.

STEPHEN

But I'm so bored. I don't know
what to do with myself.

BLANCHE

(still typing)

Stephen, you're going to get us
into trouble....now please go.

STEPHEN

No....

As Stephen bends over to kiss her again, Blanche suddenly stops typing. She picks up her papers, places them on top of her typewriter, and she rises abruptly to her feet, lifting the heavy machine.

BLANCHE

(determinedly)

Then I'll just have to finish
this some place else.

Loaded down with the machine, she starts for the door. When she has taken a few steps, Stephen calls out in a loud voice.

STEPHEN

Oh, Miss Blanche...

Blanche stops and turns to him.

BLANCHE

Yes, Mr. Warren.

He deliberately crosses over to her, smiling. As she is loaded down with the typewriter, she is unable to resist and he kisses her. At this moment, Professor Warren's voice comes over scene.

(CONTINUED)

PROFESSOR'S VOICE

Stephen!

Blanche gasps. She is horrified and embarrassed. Hurriedly she goes back to her table with the machine. Stephen, an amused look on his face, strolls casually across the room.

THE DEN

137 FULL SHOT. The professor and the constable are standing as Stephen enters.

PROFESSOR

You remember my step-brother,
don't you?

CONSTABLE

I sure do....haven't seen you in
a long time, Mr. Warren...

(moves toward him,
extending his hand)

Heard you were back. How'd you
leave things over in Europe?

STEPHEN

(amused, but
condescending)

I left everything in order....
they like you to.

CONSTABLE

Paris must be quite a town.

STEPHEN

Yes, it is.

CONSTABLE

Lots of beautiful women.

STEPHEN

From all I've seen, they're not
so bad here either.

CONSTABLE

(enviously)

Always wanted to go there myself...
but I've been married since I was
sixteen, never had a chance....
must be pretty exciting.

STEPHEN

(smilingly)

From what I understand, it's been
pretty exciting for you here too.

(CONTINUED)

CONSTABLE
(shaking his head)
Oh, yes, it has been at that.

STEPHEN
I wish there was something I
could do to help.

CONSTABLE
Don't think there is.

PROFESSOR
Stephen, the constable wants
to know if anyone left the house
today.

CONSTABLE
(quickly, as if
in apology)
Nothing personal, I assure you.
I've been asked to check up on
everybody.

STEPHEN
I haven't been out all day,
Constable.

CONSTABLE
That's all I wanted to know.
Thank you very much....Well,
good night, then, and don't
forget to lock up your doors.

PROFESSOR
I won't.

He takes his hat and exits, leaving the door open. The
two brothers stand a moment looking at one another.

STEPHEN
(blandly)
His step-brother gave him an
accusing look.

The professor looks up suddenly and we see the constable
is standing in the doorway. We are not sure whether he
has overheard.

CONSTABLE
(embarrassed)
Oh, Professor, could I see you
for a moment, please?

As the professor walks to the door, we

CUT TO

INT. THE HALLWAY

138 MED. LONG SHOT - at the foot of the front door, stolid, and dangerous-looking, sits Carleton, the English Bull dog, barring the exit.

CONSTABLE

(indicating
the dog)

Would you mind calling him?
He doesn't know me.

PROFESSOR

(amused)

You're not afraid of him....I'm
sure he loves policemen.

CONSTABLE

(with a lame
attempt at
a crack)

I'm not in uniform.

Professor calls Carleton and Carleton moves toward him.
Then he goes toward the door.

PROFESSOR

All right, Carleton - Go away.

CONSTABLE

Well, 'night.

PROFESSOR

Good night.

139 CLOSE SHOT - (from interior hallway looking out.) Mr. Oates is standing in the doorway. He is a large, rough-looking man, wearing a grey woolen cardigan, and a dark hat. His small eyes look quizzically into the lighted hallway - blinking as they do. Although he is employed by the Warrens, there is no employer - employee relationship between them. It is more as if he were one of the family.

OATES

(as he looks at
Professor Warren)

Anything wrong, Albert?

(adding quickly,
in an effort to
preserve the
formalities)

...Professor...

CONSTABLE

(in explanation)

I just stopped by to tell 'em
the same thing I told you in
town today, Oates.

EXT. WARREN HOME - FRONT DOOR

140 MED. THREE SHOT.

CONSTABLE

See anything on your way home?

OATES

Nope.

CONSTABLE

(as he goes
downstairs)

Well, good night.....Professor.

PROFESSOR

Good night.

The professor walks back down the hallway towards the den, as Oates closes the door and bolts it after the constable.

INT. WARREN HOME

141 MED. TWO SHOT - Professor and Oates. The professor starts toward the den, but he turns to look at Oates who is behind him. Oates is still wearing his hat; the professor looks up at it a moment before speaking. Oates looks back at him blankly.

PROFESSOR

Your hat, Oates.....

OATES

(lackadaisically)

Oh, yeah. Keep forgetting.
Come along, Carleton.

He leisurely takes off his hat, and the two men proceed towards the den.

OATES' VOICE

Evening, Helen.

142 MED. PAN SHOT - as Oates crosses towards the kitchen entrance. Helen comes out carrying a hot water bottle. The professor stops her.

PROFESSOR

Helen, I want to talk to you
a moment.

Oates disappears into the kitchen with Carleton.

(CONTINUED)

PROFESSOR (cont'd)

Now, Helen, I don't want to frighten you, but because of what happened in town, we have to be especially careful for the next few days.

Helen listens carefully.

PROFESSOR (cont'd)

If you see anything outside this house...

(then, a little
slowly)

Or even in it.....that makes you suspicious, I want you to let me know.

Helen nods.

PROFESSOR (cont'd)

See that someone else does your outside work.....you stay in the house.

Helen nods solemnly.

PROFESSOR (cont'd)

...And don't hesitate to come to me at any hour if you need help. Now you may go up to my stepmother if you wish.

As Helen starts up the stairs he stops her once more.

PROFESSOR (cont'd)

Helen, remember what I told you....
don't trust anyone.

The professor looks up at Helen as she continues up the stairs.

DISSOLVE

INT. MRS. WARREN'S BEDROOM - NIGHT

143 FULL SHOT - Mrs. Warren is sitting upright in bed. She looks expectantly at the door. After a moment the doorknob turns softly and Helen enters. Mrs. Warren looks at her quietly without speaking. The clock ticks away the silence, and there is the sound of the fire falling in, with a sudden spurt of flame. The room is lighted momentarily.

Helen looks in the direction of the fireplace, and she starts to move toward it, placing the hot water bottle on a table.

MRS. WARREN

Leave the fire be, Helen...

(pause)

Pack your things and leave this house tonight...

Helen looks puzzled as she shakes her head.

MRS. WARREN (cont'd)

Too many trees... they stretch out their branches and knock at the windows -- and try to get in...

(pause)

When it's dark they move. I've seen them. Creeping up to the house..

(a sudden kind note
in her voice)

Go away, my dear.

144 CLOSE SHOT - Helen. There is a look of deep compassion on her face as she watches Mrs. Warren.

145 MED. TWO SHOT.

MRS. WARREN

You're such a little girl. I want to take care of you.

(pause)

If you won't leave the house as I ask you, you must sleep in this room tonight.

Helen seems frightened at the suggestion.

MRS. WARREN (cont'd)

Don't be afraid of me. I want to take care of you.

(pause)

You see, you're not safe, my dear.

As if suddenly sensing that the old woman is troubled, a sympathetic expression comes over Helen's face as she moves towards the bed. When she reaches it, she begins to straighten out the covers. The old woman glares at her. After the bed is straightened, Helen reaches over and she begins to tidy up Mrs. Warren's bed jacket. The latter shrugs violently.

MRS. WARREN (cont'd)

(angrily)

Oh, leave me alone....you're worse than Nurse Barker!

(CONTINUED)

Helen ignores her and she reaches out as if to straighten Mrs. Warren's bed cap. The latter seizes Helen's hand and she pushes it away.

MRS. WARREN (cont'd)

(furiously)

Stop fussing....if you won't leave this house as I ask you, the least you can do is leave me alone.

(commandingly,
in a loud voice)

Go over there and sit down.

Helen pauses to look at her a moment, then she moves over to a chair near the fireplace; and she sits. Then taking a book from a table beside the chair, she opens it and she begins to read.

146 CLOSE SHOT - Mrs. Warren. She stares at Helen so rigidly that the black slits of her eyes appear to congeal. Some scheme seems to be forming in her mind.

147 MED. TWO SHOT - Helen seems to be concentrating on her book, and after watching her a moment, Mrs. Warren looks up at a bracket of shelves on the wall to the right of the bed, which seems to be just within her reach.

148 CLOSE SHOT - bracket of shelves. The top shelf is littered with bottles, books, disorderly papers, etc.

149 CLOSE SHOT - Mrs. Warren. With one eye on Helen, she looks back at the shelf, as if measuring the distance between the shelves and the bed.

150 MED. TWO SHOT. Helen is still reading, and Mrs. Warren begins to pull herself upright in bed by holding onto the bed posts. She moves stealthily, so as not to draw Helen's attention to her. When she is upright, she begins to reach for an object on the middle shelf. At this point, Helen looks up just in time to see the old woman's arm reaching out. Helen quietly closes the book, puts it on the table, and rising from her chair, she moves towards the bed.

MRS. WARREN

(shouting)

Stay where you are... I don't need your help...

Helen pays no attention to her, and she goes over to help the old woman. As she reaches up for the article Mrs. Warren is obviously after, Mrs. Warren makes a quick grab for it. By this time, Mrs. Warren is hysterically angry.

(CONTINUED)

MRS. WARREN (cont'd)
(hysterically)
Mind your own business.

- 151 CLOSE SHOT - an object wrapped in a silk scarf. The old woman's hand grasps it firmly before Helen can put her hand on it. In doing so, the shape beneath the silk scarf becomes clearly visible. It is a gun - the muzzle protruding from one end of the scarf.
- 152 MED. TWO SHOT - Mrs. Warren has secured the object. But the exertion has been strenuous, and between that and her anger, she begins to breathe heavily. It is obvious that Mrs. Warren is not used to opposition. Her eyes ablaze, she begins to gasp as her fingers hook to talons and she claws at her throat as if suffering from a heart attack. She begins to thrash in her bed, knocking the covers to the floor as she does so - meanwhile she holds onto the scarf-covered article for dear life. Suddenly she collapses back on her pillows with a moan. Helen watches her a moment, then terrified, she rushes towards the door in search of help.

EXT. HALLWAY

- 153 MED. SHOT - Helen is rushing down the hallway in search of help. Suddenly a doorway opens and Stephen comes into the hallway from Blanche's bedroom. Blanche stands behind him. Seeing Helen, he calls out.

STEPHEN
Helen, what is it?

Helen stops and she turns to him, her eyes wide. Then, taking him by the hand, she hurries him in the direction of Mrs. Warren's room.

STEPHEN (cont'd)
(to Blanche)
My mother must be worse. Get
Albert.

DISSOLVE

INT. MRS. WARREN'S BEDROOM

- 154 MED. SHOT - Mrs. Warren is lying back in the bed; she seems to be in a state of coma, with closed eyes and puffed lips. The scarf-wrapped article is on the bedside table now. The door bursts open and Helen hurries in, followed by Stephen.
- 155 MED. TWO SHOT. Stephen goes to the bed, and he takes his mother's hand, feeling her pulse as he does so.

(quickly)
Give me the brandy, Helen...

Helen goes quickly to the bracket of shelves and she takes down a brandy bottle. She hands it to Stephen and he starts to pour out some in a small glass on the bedside table. As he does so, he finds that it's empty.

STEPHEN (cont'd)
It's empty....is there any more?

Helen shakes her head.

STEPHEN (cont'd)
Get me the ether, then...

Helen seems shocked as she looks at him, making no move.

STEPHEN (cont'd)
(impatiently)
Don't stand there! Give me the ether...

MRS. WARREN (cont'd)
(angrily, as
she looks at
Helen)
Stupid girl....it's all your
fault... You brought on this
attack...

Stephen looks at Helen questioningly.

MRS. WARREN (cont'd)
(to Stephen)
She deliberately refused to let
me have my spectacle case...
(indicates object
on bedside table)

STEPHEN
Mother, Helen wouldn't have any
reason for refusing to give it
to you.

Helen begins to gesture to Stephen - indicating that she had merely tried to reach the case for Mrs. Warren. The latter watches her a moment and then:

MRS. WARREN
Never mind....we won't talk
about it any more.

(CONTINUED)

155 (CONTINUED)

Stephen reaches over and he takes the scarf-wrapped object from the bedside table. He unwraps it and he reveals a metal spectacle case -- it is shaped in such a manner -- curved in the center -- that its general shape bears some resemblance to a revolver.

156 MED. CLOSE SHOT - Mrs. Warren. The black slits of her eyes narrow with triumph as she looks at the spectacle case and then up at Helen.

157 CLOSE SHOT - Helen. She stares with puzzled eyes at the spectacle case.

158 MED. SHOT - the Three.

MRS. WARREN

Now get out of here, both of you...
Go and call Dr. Parry.

STEPHEN

Will you be all right?

MRS. WARREN

(slowly;
ironically)
After all these years, you ask
me if I'll be all right. Oh,
Stephen!
(irritably;
shouting)
Get out. Take that ether with
you...

They are interrupted by the SOUND of the door opening, and Professor Warren is seen in the doorway followed by Blanche.

PROFESSOR

(amused)
Well, Mother, I can see you're
feeling better already.

MRS. WARREN

I don't like that ether....I don't
think it does any good...

PROFESSOR

(pacifying her)
But Dr. Parry and Dr. Harvey
explained to you that ~~taken in~~
small quantities, it's a stimulant
rather than a depressant...

STEPHEN

It did help you, didn't it?

(CONTINUED)

158 (CONTINUED)

Mrs. Warren looks up at the three of them for a moment.

MRS. WARREN

(suddenly)

There's been another murder, hasn't there?

Professor, Stephen, Helen and Blanche all look at one another with puzzled expressions.

159 CLOSE SHOT - Mrs. Warren. Exhausted. She leans back and closes her eyes.

DISSOLVE

160 MED. CLOSE SHOT - Stephen is standing in f.g. Blanche is at left. Professor and Helen are standing in b.g. on the other side of the bed. They look down at Mrs. Warren.

161 CLOSE SHOT - Mrs. Warren lies back on her pillow.

MRS. WARREN

Nobody told me....

162 MED. CLOSE SHOT - As the group continues to look at Mrs. Warren, she speaks.

MRS. WARREN

(o.s.)

Nobody had to...

163 CLOSE SHOT - A knowing look comes over Mrs. Warren's face.

MRS. WARREN

I always know everything.

She closes eyes and sinks back into the pillow.

DISSOLVE

INT. HALL

164 MED. LONG SHOT - Blanche comes down the stairs carrying papers. She stops when she hears Stephen's voice coming over scene.

STEPHEN

(o.s.)

Oh, Blanche....

She goes to the living room door and looks in. We see Stephen in the b.g. playing the piano. He beckons to Blanche; she shakes her head and goes off.

INT. ROOM

165 MED. SHOT - Smiling, Stephen begins to sing and play.

STEPHEN

(singing)
Oh, Blanche, if you don't come here,
I'll come over. Yes, I'll come...

INT. LIBRARY

166 MED. SHOT. Blanche is seated at her typewriter.
Stephen's singing can be heard over scene.

STEPHEN

(o.s.; singing)
...over. Yes, I'll come over.

She looks impatiently over her shoulder, then rising,
she starts for the living room. The singing stops.

INT. DOORWAY

167 MED. LONG SHOT. Blanche enters the living room. She
stops behind Stephen who begins to play again.

STEPHEN

(mockingly)
Pale Hands I Loved Beside the
Shalimar.

Exasperated, Blanche begins to cry.

INT. DOORWAY

168 MED. SHOT. Professor Warren goes into den. He seems
to look for Blanche, then he hears Stephen over scene.

STEPHEN

(o.s.)
Now...Now...

INT. ROOM

169 CLOSE SHOT - Blanche and Stephen are standing in f.g.
Blanche is crying. Stephen wipes her eyes, holding
her in his arms.

BLANCHE

(sobbing)
Oh, Steve, I'm so unhappy.

Professor Warren comes through the doorway in b.g. He
stops as he sees them.

(CONTINUED)

PROFESSOR
(moving toward
them)
Stephen...

Blanche moves quickly away from Stephen. Professor approaches with his hands behind his back.

PROFESSOR (cont'd)
...Where were you this afternoon?

STEPHEN
Why?

Professor Warren holds up a pair of muddy shoes.

STEPHEN (cont'd)
Those are mine...

PROFESSOR
I know.

Professor Warren lowers the shoes. He looks at Stephen accusingly.

STEPHEN
(amused)
So, you've unmasked me...

PROFESSOR
(matter-of-factly)
Well, I don't know whether I've unmasked you or not... but I don't know why you told the constable you weren't out this afternoon, when, obviously, you were.

STEPHEN
Well, to be completely honest, I didn't want to discuss it in front of you.

PROFESSOR
Well, how stupid of you. If anyone had seen you, you would have made it very awkward for all of us.
(abruptly)
Where were you?

BLANCHE
Professor, I....

PROFESSOR
(interrupting)
Would you be good enough to leave us?

Blanche glances at Stephen, then she starts out and the two men watch her off as she exits.

INT. HALL

170 MED. CLOSE SHOT - Blanche starts up the front stairs.
THUNDER is heard in b.g.

INT. ROOM

171 CLOSE SHOT - Stephen is standing in the f.g.

STEPHEN

Let's stop sparring.

The Professor is quite angry as he listens to Stephen.

STEPHEN (cont'd)

You're angry because I took
Blanche out.

Stephen sits down at table at right.

STEPHEN (cont'd)

You're angry because since I've
been home Blanche and I have
gotten to...

(he seems to
hesitate)

...know each other pretty well.

He looks up and smiles at Professor Warren.

PROFESSOR

You know, Stephen, you always did
smirk -- even when you were a child.
It was one of the things my father
disliked about you.

172 CLOSE SHOT - Stephen.

STEPHEN

He was my father, too. You know,
I am inclined to think that father
was disappointed in both of us.

173 CLOSE SHOT - Professor Warren.

STEPHEN

(o.s.)

Neither of us fitted his concept
of what a real man should be -- a
gun-totin', hard-drinking, tough-
living, God-fearing citizen.

174 CLOSE SHOT - Stephen. There is a cynical expression
on his face as he speaks.

(CONTINUED)

174 (CONTINUED)

STEPHEN

He always used to say that the
strong survive, the weak die.
How wrong he was, Albert,
because you and I - the meek -
have inherited the earth.

THUNDER is heard o.s.

INT. ROOM

175 CLOSE SHOT - Professor Warren. The CAMERA FOLLOWS him
as he moves around the table.

PROFESSOR

I'll be honest with you, Stephen...

He moves closer to Stephen.

PROFESSOR (cont'd)

I don't like you. I never have.
I have never trusted you. And
you're quite right when you say
that I don't like this -- this
interest you have in Blanche.

INT. DINING ROOM

176 MED. SHOT. Helen enters, carrying a tray. She moves
behind table. In. the b.g. we see the Professor and
Stephen quarreling. Helen seems to listen in spite of
herself.

PROFESSOR

And I'll tell you something
else...

As Professor speaks angrily to Stephen, Helen starts to
clear the dishes.

PROFESSOR (cont'd)

I've had the responsibility of
your mother, your mother - not
mine - for years, and I'm tired
and strained. Therefore, I
think we should make a decision.
Either you make up your mind to
go away permanently, or, if you
like, you stay and let me go...

Helen rattles a dish as if to indicate she is within
hearing distance, then she exits.

DISSOLVE OUT

DISSOLVE IN

INT. WARREN HOME - KITCHEN - NIGHT

177 FULL SHOT. Mrs. Oates is at the sink finishing up the dinner dishes. Oates is seated at the table having coffee. Carleton is before the fire. The door opens and Helen appears. Still puzzling over the conversation she's heard between the Professor and his brother; there is a worried expression on her face as she places the dishes on the sink. Oates looks up and watches her a moment before speaking.

OATES

Helen...

Helen turns to look at him.

OATES (cont'd)

You look as though you'd lost your best friend...

Helen makes an attempt to smile.

OATES (cont'd)

You got nothing to worry about ...if anybody tried any of their funny business on you, I'd soon sock them in the jaw...

Helen smiles at him.

OATES (cont'd)

Look at it this way, Helen... murder's like a million dollar lottery...

Helen seems puzzled as she listens.

OATES (cont'd)

Sure it is. Listen...you pick up the newspaper, you see someone's picture who's won a million dollars...you pick up another paper, there's a picture of someone who's been murdered... but it's never me and it's never you...it's always somebody else, isn't it?

Helen smiles and nods; she seems somewhat relieved by his logic.

MRS. OATES

(turning from the sink)

There's safety in numbers, Helen... there's Oates and me...there's the professor and Stephen...we'll look after you.

OATES

(looking toward fire)

And there's Carleton too.

178 CLOSE SHOT - Carleton. His head between his paws, he's sleeping on the hearth snoring peacefully.

179 FULL SHOT. Mrs. Oates looks toward the hearth.

MRS. OATES

(sarcastically)

I shouldn't count too much on him.

180 CLOSE SHOT - Helen. She smiles as she looks down on Carleton.

181 CLOSE SHOT - Carleton. He looks up as Helen approaches and she begins to pet him.

182 CLOSE SHOT - Oates. Mrs. Oates can be seen behind him as she wipes dishes.

OATES

And there's Nurse Barker.

INT. DOORWAY

183 CLOSE SHOT - Nurse Barker. She enters just in time to hear her name spoken.

OATES' VOICE

She'd be as good as any man.

INT. KITCHEN

184 CLOSE SHOT - Oates. He doesn't see Nurse Barker.

OATES

In fact, sometimes I think she is a man.

INT. DOORWAY

185 CLOSE SHOT - Nurse Barker. An angry expression comes over her face as she hears Oates.

NURSE

(coldly)

In case you're interested...

INT. KITCHEN

186 CLOSE SHOT - Oates. He's surprised at seeing Nurse Barker.

187 MED. SHOT - Helen, Mr. and Mrs. Oates. They listen to Nurse Barker.

NURSE

...There's someone at the front door.

188 MED. SHOT - Oates. He rises to his feet and Helen follows him out.

INT. FRONT HALLWAY

189 FULL SHOT. Oates comes into the shot with Helen behind him. He unbolts the door, and then he peers through a small crack.

OATES

(frowning; gruffly)
What'd you want?

DR. PARRY

(o.s.)
I was called to see Mrs. Warren...

Oates doesn't open the door any further, and he turns to Helen.

OATES

(to Helen)
It's Dr. Parry. Was he called?

Helen nods quickly. Oates seems to hesitate, then he opens the door and Dr. Parry enters. Oates bars the door after him, a sulky expression on his face.

DR. PARRY

Oh, hello, Helen.
(as she helps
him with his
coat)
I suppose they called Doctor
Harvey first...

Helen shakes her head.

DR. PARRY (cont'd)

You mean Mrs. Warren asked for
me?

Helen nods.

DR. PARRY (cont'd)

(smiling)
Well! I've got me a patient now.

Helen takes the coat and places it on the rack.

(CONTINUED)

189 (CONTINUED)

DR. PARRY (cont'd)

(as they move
toward stairs)

I'm glad I was called, Helen...
I wanted to have a long talk
with you...and I'm going to
before I leave.

Helen seems puzzled, but she nods and they start for
the stairs.

DISSOLVE

INT. MRS. WARREN'S BEDROOM - NIGHT

190 FULL SHOT - Mrs. Warren lies back quietly in the bed
with her eyes closed. The door opens and Dr. Parry
appears followed by Helen; they move cautiously toward
the bed.

191 MED. CLOSE SHOT - the three. At first Mrs. Warren's
eyes are closed, but then she opens them and looks up
vacantly at Dr. Parry.

MRS. WARREN

How are you, Doctor Parry?

DR. PARRY

(smiling)

I'm fine. How're you, Mrs.
Warren?

MRS. WARREN

(vaguely)

Did you know my husband?

DR. PARRY

No, I didn't, Mrs. Warren.

MRS. WARREN

Of course not. He died years
before you came here...You're
a little like him, Doctor...
firm step, strong hand...good
eyes...

DR. PARRY

Thank you. I know you were very
fond of him.

She indicates a picture on the wall. Dr. Parry turns
and looks at the framed photograph. Mrs. Warren smiles
reminiscently.

MRS. WARREN

He told me that I wasn't as
beautiful as his first wife,
but I was a much better shot.

(CONTINUED)

191 (CONTINUED)

Dr. Parry smiles at her.

MRS. WARREN (cont'd)

(rambling)

The only kind of beauty he had
any respect for was strength...

(sadly)

and he had two sons...

(she hesitates,

then she looks

at Parry)

...both weaklings...they hated
guns, hunting...he used to run
away from them, Dr. Parry.

(she settles back

in her pillows,

suddenly)

Well, he got his relief in a
bottle and he died as he lived...
happily...extravagantly...

DR. PARRY

(kindly)

I'm sorry...

MRS. WARREN

(quickly)

Oh no, you mustn't...you mustn't
be sorry for him...

192 MED. SHOT - the three.

DR. PARRY

You should try to get some rest,
Mrs. Warren.

MRS. WARREN

Yes, I know...I talk too much...
I talk too much...

Suddenly she looks at Helen, a completely different
expression comes over her face, and some of the
vagueness of the earlier scenes returns. Helen looks
back with sympathy and understanding in her eyes. Then
Mrs. Warren turns suddenly to Dr. Parry.

MRS. WARREN (cont'd)

(urgently)

Get Helen out of this house!

DR. PARRY

(puzzled)

Why?

MRS. WARREN

Because I know you love her.
Take her away. Promise me
you'll take her away from here.

(CONTINUED)

192 (CONTINUED)

DR. PARRY
(pacifying her)
Very well, I promise...

MRS. WARREN
(anxiously)
Take her away tonight! If it's
money you need, I'll get it for
you...

Mrs. Warren begins to mumble and gasps for breath as
she loosens her bed jacket at the neck.

MRS. WARREN (cont'd)
Oh...oh...

DR. PARRY
(turning to Helen)
Get me the ether, Helen...

Helen moves quickly to the door near the bed, and she
disappears. Dr. Parry feels Mrs. Warren's head, and
then he takes her pulse again. After a moment, Helen
appears at the door. There's a puzzled expression on
her face.

DR. PARRY (cont'd)
(turning to Helen)
Did you get it?

Helen shakes her head.

DR. PARRY (cont'd)
(he moves toward
the door)
I'll go ask Nurse Barker...

He opens the hallway door.

DR. PARRY (cont'd)
Come in please, Nurse...

Nurse Barker appears in the doorway.

DR. PARRY (cont'd)
Will you get me the ether...
Helen can't seem to find it...

NURSE BARKER
It was used about an hour ago...
where did you put it?

Helen gestures to left f.g.

NURSE BARKER (cont'd)
Let's have another look.

Helen and Nurse Barker exit.

INT. ROOM

193

MED. SHOT - Nurse Barker and Helen enter from the bathroom.

NURSE BARKER

It's gone now...

Helen nods.

NURSE BARKER (cont'd)

(to Helen)

And you're the only people who've been in this room today.

(she looks toward the bed, puzzled)

Unless Mrs. Warren...

MRS. WARREN

(suddenly from the bed)

You took the ether, Barker...

NURSE BARKER

(startled)

Why I did no such thing...

You've always made me sit outside.

DR. PARRY

(cutting in)

Never mind...maybe Professor Warren will know about it...
I'll go and see him.

He moves toward the door.

DISSOLVE

INT. KITCHEN

194

MED. CLOSE SHOT. Oates is seated at the table eating. Mrs. Oates comes from the cupboard carrying an empty brandy bottle. She looks at him.

MRS. OATES

(turning furiously to him)

Here, where is my brandy?

OATES

I finished it for your own good.

MRS. OATES

Well, I wish you'd stop doing things for my own good.

OATES

With everything that's happening in this house, it's better that you keep your wits about you.

(CONTINUED)

MRS. OATES

(defiantly)

I'm never more witty than when
I've had a little nip....I see
better, I hear better...and I
feel much better.

At this moment the professor's voice comes over scene.

PROFESSOR'S VOICE

Oates, would you mind coming
out a moment and bring your
hat and coat?

With a bang, Oates smacks the table impatiently.

OATES

There it is!

He rises from the table and picks up his hat and coat
and puts it on.

OATES (cont'd)

Emma, let's be serious for a
minute; I want you to stay awake
until I get back...keep an eye
on Helen...I won't be long.

MRS. OATES

I could keep a much better eye
on Helen if I'd had a little nip.

Mr. Oates glares at her as he exits.

DISSOLVE

INT. THE DEN

195 MED. LONG SHOT - Dr. Parry and the professor.

PROFESSOR

(concerned)

I can't understand....the ether
was used less than two hours ago.
Stephen used it and he said Helen
gave it to him.

DR. PARRY

Unfortunately, I have no other
supply.

Mr. Oates enters.

PROFESSOR

Oates, I'm afraid you'll have
to go into the village for some
ether.

(CONTINUED)

OATES
(not too pleased)
It's stormy out, Albert...does
it have to be done?

PROFESSOR
(bristling)
If it didn't have to be done,
I wouldn't ask you.

OATES
(reluctantly)
All right, all right, I'll go.

DR. PARRY
He won't find any in the village...
I tried to get some this morning.

OATES
(exploding)
I have to go all the way to
Morristown!...It'll take hours.

PROFESSOR
Well, I'm sorry, Oates. It's
an emergency. We have to have
it in the house.

OATES
(as he exits)
Yes, you're sorry, but I have
to go.

DR. PARRY
You should have some other
stimulant at hand in the meantime.

PROFESSOR
Brandy?

DR. PARRY
That will do.

PROFESSOR
(as he starts
to leave)
I'll get a bottle. Oh, will
you ask Helen to come into the
kitchen for it?

DR. PARRY
Yes.

Professor exits.

INT. THE KITCHEN

195A MED. SHOT. Mrs. Oates is clearing up her husband's dishes. The professor enters.

PROFESSOR

(o.s.)
Mrs. Oates.

MRS. OATES

Yes, sir?

PROFESSOR

Come along with me while I get a bottle of brandy.

MRS. OATES

Yes, sir.

She comes to right smiling in anticipation. She takes a candlestick off the mantel and lights it from the fireplace. Professor exits.

DISSOLVE

INT. CORRIDOR

196 MED. LONG SHOT - CAMERA SHOOTING DOWN cellar hall. CLANGING of footsteps heard.

INT. STAIRWAY

197 MED. CLOSE SHOT - Professor Warren and Mrs. Oates. They are moving down the spiral staircase. Mrs. Oates is carrying a candle. The professor is following her. They stop by a door at right. Professor Warren starts to unlock door.

INT. CELLAR

198 MED. CLOSE SHOT - a door opens in left b.g. Cellar is in darkness. Wind is heard. The two come in. They cross the room to a door in right f.g. The professor leans down and unlocks it. He opens the door and starts through.

INT. WINE CELLAR

199 CLOSE SHOT. The two come through the doorway. Mrs. Oates following the professor and carrying the candle. The cellar is very dark. We see bottles on the shelves at right. The professor looks over the bottles. Mrs. Oates is behind him. She looks down at her candle, then at the professor. Then with a sly look on her face, she blows out the candle.

INT. CELLAR

200

MED. CLOSEUP - Mrs. Oates takes the candle out of the holder and throws it down to right. The cellar is in darkness.

MRS. OATES

Oh, dear - now I've done it.

Professor comes on right - talks.

PROFESSOR

Did you bring a match?

MRS. OATES

No, sir.

PROFESSOR

Oh, well, never mind. Perhaps I have one.

He takes match from his pocket.

PROFESSOR (cont'd)

Here we are.

He strikes a match on wall at right. They look around for the candle.

MRS. OATES

(pointing to the floor)

I think it rolled over there, sir.

He goes out of shot. She takes a bottle off the shelf in b.g. and she slips it under her apron, smiling slyly. The professor finds the candle and he puts it in the holder Mrs. Oates is holding. He lights it, blows out the match. Then he looks over the bottles and selects one and hands it to Mrs. Oates.

PROFESSOR

I'll take it this time, Mrs. Oates.

He takes the candle from her, and they start out. Mrs. Oates holds one hand under apron and in the other hand she carries the bottle the professor has given her.

201

MED. CLOSE SHOT - Professor Warren and Mrs. Oates. They enter from the wine cellar and Mrs. Oates stops to lock the door.

MRS. OATES

(handing him the keys)

Your key, sir.

They cross cellar room and exit through doorway. Mrs. Oates closing the door behind her.

DISSOLVE OUT

INT. KITCHEN

202 MED. CLOSE SHOT. Helen is seated before the fireplace, patting the dog. Mrs. Oates enters laughing. She puts the bottle on the table.

MRS. OATES

(pleased with
herself)

Oh, my! Did I put one over on him!

She moves over to Helen and takes the bottle from her apron; Helen smiles.

MRS. OATES (cont'd)

Easy as taking candy from a baby.
Take a tip from me, Helen....

INT. KITCHEN

203 CLOSE SHOT - Helen. She smiles up at Mrs. Oates.

MRS. OATES

If you ever carry the candle to the cellar for the Professor, and you fancy a bottle of his fine old brandy, just throw the candle to one side -- accidentally on purpose, of course....

She leans close to Helen, whispering:

MRS. OATES (cont'd)

Anything can happen in the dark.

Helen laughs. Mrs. Oates starts to throw her apron over the bottle.

INT. KITCHEN

204 MED. CLOSE SHOT - Helen and Mrs. Oates. Mrs. Oates uses her apron like a magician.

MRS. OATES

Presto!

She has hidden the bottle with her apron. She then crosses to the sink.

MRS. OATES

Now, I'll just wipe this off and you can take it to Dr. Parry.

Mrs. Oates hands the bottle to Helen. Helen rises and takes the bottle. Mrs. Oates exits. Helen starts into the hallway.

INT. HALL

205

MED. CLOSE SHOT - Helen. She starts up the stairs, but she stops as we hear Dr. Parry call her.

DR. PARRY (o.s.)

Helen...

He comes on left. Helen moves to him as he speaks.

DR. PARRY (cont'd)

...Come into the den. I want to talk to you.

She looks up the stairs as if to indicate she is on her way up to Mrs. Warren.

DR. PARRY (cont'd)

Mrs. Warren's asleep...

He takes Helen's arm, and they go toward the den.

DR. PARRY (cont'd)

Professor Warren's with her now...

They go into the den.

DR. PARRY (cont'd)

I've been thinking things over, and Mrs. Warren is right. You should come with me tonight... You can stay at my mother's place until we can make arrangements to go to Boston.

(tenderly)

My mother will like you.

I don't want to frighten you, Helen, but you heard Mrs. Warren a while ago... her mind's growing steadily worse, and I'm afraid she may become violent...she seems obsessed by the idea that you get out of this house... and there may be something back of it ...you'll go with me tonight. There are doctors in Boston who will know about your case. I want to take you there...

Helen seems to study him, making no move.

DR. PARRY (cont'd)

(after a pause)

Helen, when I left you this afternoon, I dropped in at the Faber's...they have a guest visiting them, from your home town...

(hesitating)

a Mrs. Lindstrom. You know her?

Helen looks uneasy, and she gives no indication of an answer.

DR. PARRY (cont'd)

Well, she told me a story...

(pause)

a story about a girl who was on her way home from school one day... she had good news for her parents...

Helen looks up quickly at him, a tense expression on her face.

DR. PARRY (cont'd)

When she wasn't far from her home, she heard a fire engine rushing down the street....

The CAMERA BEGINS TO MOVE SLOWLY TOWARD Helen as Dr. Parry's voice comes overscene. It CONTINUES MOVING TO CLOSE SHOT - Helen. There is a frightened, faraway look in her eyes as she listens to Dr. Parry intently. By the expression in Helen's terror-stricken eyes, we realize that she is reliving the scene.

DR. PARRY (cont'd)

(o.s.)

...she started to run, and when she turned the corner, she saw that it was her home that was in flames... there was a crowd outside... She wanted to scream herself, but somehow she couldn't...she tried to rush into the house, but was held back because it was hopeless...

At this point, Helen's eyes close hopelessly, an expression of almost unbearable pain on her face. The CAMERA PANS DOWN to Helen's hands. Her knuckles are white as she clenches and unclenches her hands.

DR. PARRY (cont'd)

(o.s.)

...And so...without being able to do one thing to help, she saw her mother and father burned to death.

She puts her hands before her face and cries soundlessly.

INT. ROOM

206 CLOSE SHOT - Helen. Her hands before her face. She runs to the couch. Dr. Parry watches her sympathetically. Helen throws herself face-down on the couch.

INT. ROOM

207 CLOSEUP - Dr. Parry. CAMERA PULLS BACK as he sits beside Helen who is lying on the divan.

(CONTINUED)

DR. PARRY
(sympathetically)
I'm sorry, Helen, but I had to do it.

He takes her by the shoulders. She sits up, her hands before her face. She sobs noiselessly and she puts her hands over her ears.

DR. PARRY (cont'd)
It's only because I wanted to help you. Go over everything that happened that day - have the courage to see it all again -- and by not blocking it out of your mind, you may find your voice again.

INT. ROOM

208 MED. SHOT. Dr. Parry picks up a chair at right and places it beside the couch. Helen is still face-down on divan. As he sits, he speaks.

DR. PARRY
(kindly)
I don't like being an outsider, and you shouldn't either. I know what I'm talking about because...

INT. ROOM

209 MED. CLOSEUP - Helen. She listens intently to Dr. Parry.

DR. PARRY (o.s.)
...I'm an outsider here myself. A lot of people don't want me. They want me to quit.

INT. ROOM

210 CLOSEUP - Dr. Parry. He speaks earnestly and emphatically.

DR. PARRY
But I won't, because there's at least one person that wants me here -- and that's good enough for me.

INT. ROOM

211 MED. SHOT - Helen and Dr. Parry. He helps Helen sit up.

DR. PARRY
And there's one person who wants you to talk and that ought to be good enough for you. Look at me.

He speaks sharply, turning her toward him.

DR. PARRY (cont'd)
Look at me. You remember how wonderful it was when you had a voice? When you could say hello and thank you? When you could yell back at someone who started picking at you? I do it all the time. You look at me as though you don't believe me, but I know I'm right.

He forces her to stand up. Holding her by the arms, he shouts at her.

DR. PARRY (cont'd)
Try to talk! Try it! Try it!

She bows her head against him as she sobs silently.

INT. DOORWAY

212 CLOSE SHOT - Stephen is standing in the doorway, watching Helen and Dr. Parry.

STEPHEN
(smiling)
Excuse me...

He enters the room and speaks to Helen.

STEPHEN (cont'd)
My mother is asking for you, Helen.

She crosses to the desk and takes the brandy bottle.
Dr. Parry crosses to her.

DR. PARRY
I'll speak to Professor Warren about your leaving.

Helen nods and exits.

STEPHEN
What is this about Helen leaving?

DR. PARRY
I'll discuss it with your brother.

STEPHEN
Is it something you can't discuss with me? Why is she leaving? Where is she going?

The two men go into the hallway.

(CONTINUED)

212 (CONTINUED)

DR. PARRY

Well, I've been doing a great deal of thinking about Helen. I know her condition is due to shock.

They stop at the foot of the stairs.

DR. PARRY (cont'd)

I'm sure a new mental therapy can restore her voice, and I'd like to take her to Boston.

STEPHEN

Don't you think you're taking a tremendous responsibility -- building up her hopes - making her think there is some miracle in store for her?

DR. PARRY

It's up to her, not you.

Stephen sits.

STEPHEN

What you're doing is cruel and foolish. That girl is adjusted to her affliction. I think you should let it go at that.

DR. PARRY

Suppose you let me mind my own business.

STEPHEN

It so happens I don't think much of your business, Dr. Parry.... If there is a solution to Helen's problem, I think that solution ought to be....

INT. HALL

213 CLOSE SHOT - Stephen.

STEPHEN

(insultingly)
....in the hands of someone other than a country-hick doctor.

DR. PARRY

(angrily)
The only thing that keeps me from cracking you in the jaw is the almost certain possibility that it would break your neck.

Professor Warren comes down the stairs. He overhears Dr. Parry.

rb

(CONTINUED)

PROFESSOR
What's the trouble, Doctor?

Stephen rises.

STEPHEN
The good country doctor - having
lost his wits - was about to resort
to his fists.

Dr. Parry turns from Stephen, ignoring him.

DR. PARRY
Professor Warren, I know you're
interested in Helen's welfare.
I've told you what I've learned
about her, and I've decided it's
for her best interest that she
leave here tonight.

PROFESSOR
Tonight?

DR. PARRY
Yes. She can stay at my mother's
place until we can take her to
Boston for the examination first
thing in the morning.

214 CLOSEUP - Professor Warren. He seems surprised.

PROFESSOR
Well, Doctor, you know that I
agree with you about the element
of hope that you have for Helen,
but what's your reason for suddenly
making her leave tonight?

DR. PARRY
Mrs. Warren feels that she's in
danger here.

215 CLOSEUP - Stephen. He watches the others closely.

216 CLOSEUP - Dr. Parry and Professor Warren.

PROFESSOR
(to Dr. Parry)
Well, surely you don't take the
ramblings of a sick woman seriously?

DR. PARRY
I take most things seriously.

(CONTINUED)

PROFESSOR
But, Doctor, there are many
other considerations.

217 CLOSEUP - Stephen. He is smiling cynically as he listens.

PROFESSOR
(o.s.)
Helen needs this position. It's
her only means of support.

218 CLOSEUP - Professor Warren.

PROFESSOR
(concerned)
No family -- it won't be easy
for her to....

DR. PARRY
I've thought of all those things,
Professor. I.... I intend to
take care of her.

PROFESSOR
(suddenly
understanding)
Oh, I see. Well, I'm very glad
for you and for her.

They turn to look at Stephen as he speaks.

STEPHEN
(o.s.)
You're a sentimentalist, Doctor.

219 CLOSEUP - Stephen.

STEPHEN
(sarcastically)
Tell me - are your humanitarian
instincts restricted only to
people with serious afflictions?

220 MED. SHOT - the three. Dr. Parry moves closer to
Stephen. He is very angry.

DR. PARRY
You're very insolent.

PROFESSOR
(o.s.)
Dr. Parry....

221 MED. SHOT - the three. Professor Warren takes Dr. Parry by the arm. They all look up as the phone rings.

PROFESSOR

Excuse me.

Professor Warren crosses to the phone closet and answers the phone.

PROFESSOR (cont'd)

Hello? Yes, he is. Just a moment.

He puts the receiver down and turns to Dr. Parry.

PROFESSOR (cont'd)

It's for you, Doctor.

DR. PARRY

(o.s.)

Thank you.

Dr. Parry goes to the phone.

DOCTOR

Hello?

DISSOLVE

222 MED. CLOSE SHOT .. Dr. Parry comes out of the phone closet as Helen comes down the stairs.

DR. PARRY

Helen....

He takes a pad, writes and tears off a page.

DR. PARRY

...the Wilson boy is very sick.
I have to go over there right away.

He gives Helen the slip of paper.

DR. PARRY (cont'd)

Now, here's their phone number.
You can pack while I'm gone.

He takes his bag off the table and he moves toward the hat rack.

DR. PARRY (cont'd)

(as he puts
on his coat)

If you need anything before I get back, have Mrs. Oates call me.
I'll be back as soon as I can.

(CONTINUED)

Helen accompanies him to the door carrying his bag and hat.

DR. PARRY

Be sure and bar the door behind me,
and don't let anyone in but me.

He exits. She starts to close the door.

EXT. ENTRANCE

223 CLOSE SHOT - Dr. Parry. (FROM Helen's ANGLE.) He goes toward the steps but turns to look at Helen. Then he comes back and kisses her. She smiles and he goes toward the front steps again.

INT. DOORWAY

224 MED. CLOSEUP - Helen. Smiling, she waves as he leaves. Then she closes the door and leans against it, a dreamy expression in her eyes. The theme melody is heard as we

DISSOLVE

(DREAM SEQUENCE)

INT. MAIN HALLWAY OF WARREN HOUSE

225 MED. SHOT - Helen and Dr. Parry. The hallway of the Warren house is elaborately decorated on all sides with flowers as if in preparation for a wedding. Helen is beautifully gowned and Dr. Parry is wearing dress clothes. To the strains of the theme melody, Helen and Dr. Parry gracefully dance around the room as the CAMERA FOLLOWS them. They are two people oblivious to everything in the world but each other. After a few moments they stop dancing and Helen leaves Dr. Parry, walking away in the direction of the steps.

DISSOLVE

INT. ROOM

226 MED. LONG SHOT - front stairs. Dressed as a bride, Helen comes down on Professor Warren's arm. Blanche, as bridesmaid, walks behind them.

DISSOLVE

INT. ROOM

227 MED. SHOT - Minister (back to camera). Dr. Parry and Helen stand facing him. We see the wedding guests in b. g. There are many flowers and candles around the room. The light grows dim, the scene darkens, but Dr. Parry and Helen remain in a spotlight.

MINISTER

Wilt thou obey him - serve him -
love, honor, and keep him in
sickness and in health, and
forsaking all others, keep thee
only unto him so long as ye both
shall live? Signify by saying,
"I do."

Dr. Parry glances at Helen.

MINISTER (cont'd)

Say, "I do"...

228 CLOSE SHOT - Helen and Dr. Parry. He is puzzled as he looks at her. Helen is bewildered.

MINISTER

(o.s.)
Say "I do." Say, "I do."

229 CLOSEUP - CAMERA SHOOTING UP to group of wedding guests watching Helen intently. The minister heard over scene. His repetition has the effect of a broken record.

MINISTER

Say, "I do."...

230 CLOSEUP - Mr. & Mrs. Oates. Troubled, he looks at his wife. We continue to hear the minister.

MINISTER

(o.s.)
Say, "I do."

231 CLOSE SHOT - Mrs. Warren, Nurse Barker, Stephen, and Blanche. They are troubled as they watch Helen. It's as if they would like to help her say, "I do."

232 CLOSEUP - Helen. Tears in her eyes. She is terrified.

MINISTER

(o.s.)
Say, "I do." Say, "I do."

INT. HALL

233 CLOSEUP - Stephen. He, too, watches Helen closely.

234 CLOSEUP - Helen. She is still trying to say, "I do."

MINISTER

(o.s.)
Say, "I do." Say, "I do."

She tries to talk, mouthing words, grimacing. But it is no good.

DISSOLVE

235 CLOSE SHOT - Helen. She is out of her dream, leaning against the door. Her face is contorted. Professor Warren comes into shot.

PROFESSOR

(o.s.)
What's the matter, Helen?

She turns quickly to right. She is startled at being brought out of her dream.

PROFESSOR (cont'd)

Don't you feel well?

She goes past him. Staring at the familiar front hall as if she expects to find traces of her dream.

PROFESSOR (cont'd)

I understand, you're going to leave us. Well, I don't know whether Dr. Parry's right or wrong, but I agree that you should have that chance to go to Boston. And, I want you to understand if things don't work out satisfactorily, that you're always welcome here.

Absentmindedly, she folds the paper with Dr. Parry's phone number on it and she puts it into her pocket.

PROFESSOR (cont'd)

And now you run along.

Helen exits. Professor Warren goes toward the den.

INT. STAIRS

236 MED. CLOSE SHOT - Helen comes up the stairs. Stephen is in the b.g. watching her. When she disappears, he looks over the railing a moment, then he exits through a doorway into Blanche's room.

INT. BEDROOM

237 MED. CLOSE SHOT - Blanche. She is standing looking out the window. She is crying.

STEPHEN

(o.s.)

I like to see women cry.

She turns quickly and sees Stephen seated on the bed.

STEPHEN (cont'd)

Men like to see women cry. It makes them feel superior.

Tearfully, Blanche crosses to him.

BLANCHE

Oh, Stephen, I'm very unhappy...

238 MED. CLOSEUP - Stephen. He smiles ironically as he listens.

BLANCHE

(o.s.)

...and upset.

STEPHEN

(smiling)

You dramatize everything, Blanche.
We've been very happy -- at least
I have...

239 MED. CLOSE SHOT - Stephen. Blanche listens to him unhappily.

BLANCHE

(angrily)

I don't like your attitude at all.

STEPHEN

I'm sorry.

She moves toward him.

BLANCHE

It's just that I'm making trouble
between you and your step-brother.

240 MED. CLOSEUP - Stephen. He smiles at Blanche.

BLANCHE

(o.s.)

I don't like to hide anything I
feel...

241 CLOSEUP - Blanche. She looks at Stephen tenderly.

BLANCHE

...And you know how I feel about
you.

242 MED. CLOSE SHOT - the two. Stephen takes her hand.

STEPHEN

Well, that's very sweet of you,
Blanche.

He pats her hand.

STEPHEN (cont'd)

But are you sure you're telling
me the truth?

BLANCHE

Truth about what?

He drops her hand.

STEPHEN

(insinuatingly)
Well, it's just that I think
you're uncomfortable because of
your past relationship with my
brother.

243 CLOSEUP - Blanche. She is very angry.

BLANCHE

You're a ...

STEPHEN

(o.s.)
Don't say it.

244 CLOSEUP - Stephen.

STEPHEN

Just answer my question.

She turns away.



245 MED. CLOSE SHOT - the two. Blanche moves to the door and she opens it.

BLANCHE

Get out!

He rises.

STEPHEN

Don't be so melodramatic.

He takes her hand, but she jerks it free.

INT. DOORWAY

246 CLOSE SHOT - the two standing in the doorway.

STEPHEN

(looking at
her hands)

I didn't realize that you were
so strong.

BLANCHE

I'm leaving here. I never
want to see you again.

STEPHEN

I'll miss you. A house like
this needs charm.

BLANCHE

I told you to get out!

STEPHEN

You're going to regret this.

INT. BEDROOM

247 MED. SHOT - the two. Stephen turns and leaves.

248 CLOSE SHOT - Blanche. She seems to make a decision and starts out.

INT. HELEN'S BEDROOM

249 FULL SHOT. The room is obviously intended for the domestic help; it is a dingy, semi-attic room whose shape and ceiling indicate that it is up under the eaves of the house. The walls have been white-washed in an attempt to lighten the gloomy atmosphere, and the room is shabbily furnished with the overflow from the rest of the house.

(CONTINUED)

There are only the essential pieces of furniture: a narrow bed, a dresser with regulation, ornate pitcher and bowl; a straight-backed chair. But in spite of its bareness, there is indication that she has done her best to make the room more cheerful. There are a few flowers and bird prints, cut from magazines and pinned to the wall, and there are home-made, frilly curtains at the windows. A tin-type photograph in an elaborate, standing frame is on the dresser. Before it is a bowl of artificial flowers. The general appearance of the room is neat and tidy.

Helen is in the process of packing, for she stands before the dresser, pulling open drawers and putting the contents on the top. Because the articles are so few, the drawers are soon emptied and Helen goes over to the pinned photographs on the wall and she begins to take them down. She handles them very gently and with reverence as she crosses to the dresser again and lays them down. Then she moves over to the closet and opens the door. She reaches in and takes out a few simple cotton dresses. Just as she is about to place them on the bed, there is a soft rap on the door. Helen looks up with puzzled eyes, then she crosses to the door and opens it. She smiles as Blanche enters.

BLANCHE

I'm sorry to intrude, Helen...
but I have a favor to ask of you.
You're leaving tonight, and I
want to go into town with you.

Helen seems startled, but she nods.

BLANCHE (cont'd)

I'm happy for you...things will be
different for you when you're cured.

Helen smiles at her.

BLANCHE (cont'd)

I don't know what will become of
me, but I've got to leave this
house... It hasn't been good for
anyone here. I'm only taking a
few things with me. Oates can pick
up my other things tomorrow...my
suitcase is in the basement...I'll
only be a few minutes.

Blanche opens the door and she exits. Helen closes the
door and she takes her apron off. Then she takes the
slip of paper from the pocket.

INSERT HELEN'S HANDS are partly on either side of the paper. It is a handwritten note on a Doctor's memo.

NAME _____
ADDRESS _____
FOR _____

(HANDWRITTEN) DR. PARRY - AT
WILSON HOME
189 -

No. _____ M.D. _____

ADDRESS _____ Phone _____

Hands start folding the paper.

INT. BEDROOM

251 CLOSE SHOT - Helen. She stands before the dresser. She puts the paper into her pocket.

DISSOLVE

INT. KITCHEN

252 MED. CLOSE SHOT - The dog is lying on the floor. Mrs. Oates comes through the doorway, carrying a mop and bucket.

MRS. OATES

(exasperated)

This is the second time I've closed that window tonight. I definitely know I did.

She stops and looks down at the dog.

MRS. OATES (cont'd)

Now if only I knew who opened it. You're not that clever, but if you were....

She waves the mop over the dog threateningly. She moves over and puts her cleaning things down. Then, she pours herself a stiff drink of brandy, then another.

INT. STAIRWAY

253 MED. SHOT. The CAMERA IS SHOOTING UP the spiral staircase. Blanche enters and starts for the kitchen.

INT. KITCHEN

- 254 MED. CLOSE SHOT - The dog is lying on the floor. Blanche enters and takes a candle from the mantle. Mrs. Oates steps from behind the door, watching her.

INT. KITCHEN

- 255 CLOSE SHOT - Mrs. Oates. Puzzled, she looks at Blanche.

INT. KITCHEN

- 256 CLOSE SHOT - Blanche. She stands at the table lighting the candle.

INT. KITCHEN

- 257 CLOSE SHOT - Mrs. Oates. She watches Blanche for a moment, glances off right to the sink, then moves behind the door.

INT. KITCHEN CORRIDOR

- 258 MED. LONG SHOT - Blanche comes out of the kitchen door holding a lighted candle. The storm is raging outside. As Blanche moves past the camera, IT FOLLOWS her as she approaches the head of the spiral staircase, then starts down.

INT. SPIRAL STAIRCASE

- 259 MED. CLOSE SHOT - Blanche is seen coming down the steps holding the candle and looking left and right, fearfully. As she comes to the bottom of the spiral staircase, she starts down the long basement corridor, the only light being the flickering shadows of the candle. A fearful clap of thunder shocks her so that she stops to catch her breath, and as she does so, a door at her right slowly swings open with a gruesome squeak that terrifies her. She continues down the corridor and opens the door leading to the trunk room.

INT. TRUNK ROOM

- 260 MED. CLOSE SHOT - Blanche enters the room, which is in deep shadow, glances fearfully around and the CAMERA FOLLOWS her as she moves toward the wall which is lined with trunks, setting the candle on a box as she does so.

INT. TRUNK ROOM

- 261 CLOSE SHOT - Blanche reaches to the top of the pile of suitcases and takes down a large wicker piece of baggage. Suddenly a strange and peculiar SOUND is heard o.s. A sound that seems to defy understanding. A gust of wind blows into the trunk room and Blanche is terror stricken as the candle nearly blows out.

INT. TRUNK ROOM

- 262 CLOSE SHOT - the candle. As the candle nearly flickers out, the CAMERA MOVES BACK and PANS DOWN PAST old trunks, strewn with newspapers which are blown by the wind. The CAMERA CONTINUES MOVING PAST cobwebs which are disturbed by a strong draught of air.

INT. TRUNK ROOM

- 263 MED. CLOSE SHOT - Blanche is standing rigidly against the pile of suitcases as what we now know are footsteps approach closer to the scene. The CAMERA MOVES IN NEARER to Blanche as she suddenly sighs with relief and smiles. Obviously, the person in front of her is someone she recognizes.

BLANCHE

Oh...oh it's you. You scared the life out of me.

Blanche turns her back to the camera and reaches for the luggage.

INT. TRUNK ROOM

- 264 CLOSEUP - A man's face is seen in shadow with a highlight on his right eye, which gleams and stares at Blanche. The CAMERA MOVES IN VERY CLOSE to this murderous eye.

INT. TRUNK ROOM

- 265 CLOSEUP - Blanche lowers the suitcase she has lifted from the top of the pile and looks around. She is terrified at what she sees.

INT. TRUNK ROOM

- 266 EXTREME CLOSEUP - Eye. The CAMERA MOVES CLOSER AND CLOSER to the eye and actually enters the pupil, over which is a SUPERIMPOSED CLOSEUP of Blanche seen in the distortion of the murderer's passion.

INT. TRUNK ROOM

267 MED. CLOSE - The shadowy figure of the man moves slowly toward Blanche as a gloved hand reaches out and smothers the candle. As a tremendous clap of thunder rolls heavily, the man's figure leaps toward Blanche and is lost in the shadows. There is a stifled scream. Blanche's arms are stiffly stretched sideways against the trunks, and her hands clench in agony as they slide slowly down the pile of trunks to the floor and disappear in the darkness. She has been choked to death.

DISSOLVE

INT. BEDROOM

268 MED. CLOSE SHOT - Nurse Barker. She paces about the room with a book. She lays it on the desk, then crosses to Mrs. Warren who is lying in bed with her eyes closed. The nurse picks up a bottle, sniffs it. Then she begins to tidy the pillow under Mrs. Warren's head, who jumps up with a start.

MRS. WARREN

(angrily)

I told you not to touch me.
Get out!

Nurse Barker sets the bottle down with a thump.

NURSE BARKER

I'll get out, Mrs. Warren. Not
only out of here, but out of
this house.

MRS. WARREN

Good riddance!

NURSE BARKER

But before I go, you're going
to hear a few things.

INT. HALL

269 CLOSE SHOT - Helen. She stands in the hallway, listening.

NURSE BARKER (o.s.)

I'm tired of being a target for
an evil old woman.

MRS. WARREN (o.s.)

Nobody's asking you to stay.

INT. DOORWAY

270 MED. SHOT - CAMERA SHOOTING THROUGH DOORWAY to Mrs. Warren lying in bed. Nurse Barker is standing beside her

NURSE BARKER

(angrily)

If you got down on your bended knees, I wouldn't stay.

INT. HALL

271 CLOSE SHOT - Helen. She stands listening anxiously as she hears the women arguing.

NURSE BARKER (o.s.)

I don't need this job.

MRS. WARREN (o.s.)

Why don't you go then?

NURSE BARKER (o.s.)

You need a keeper, not a nurse.

MRS. WARREN (o.s.)

Huh!

NURSE BARKER (o.s.)

I don't care if you never walk again.

The door is heard slamming.

NURSE BARKER (o.s.) (cont'd)

You can stay in that bed for the rest of your life.

Nurse Barker leaves Mrs. Warren's room and meets Helen in the hallway.

NURSE BARKER (o.s.)

I've taken everything in my day,
but I'll not put up with this.
I'm leaving this house tonight.

Nurse Barker continues down the hallway and Helen goes in to Mrs. Warren.

INT. BEDROOM

272 MED. CLOSE SHOT - Helen coming through the doorway. She closes the door and crosses to Mrs. Warren.

MRS. WARREN

I soon clear them out. I hate nurses -- always fussing -- always washing your face.

Helen turns to desk, sits down and starts to write.

MD
INT. ROOM

273 CLOSE SHOT - Helen. She is writing at the desk.

MRS. WARREN

Helen...

Helen looks up.

INT. BED

274 MED. CLOSEUP - Mrs. Warren is lying in bed. MUSIC starts

MRS. WARREN

...Did you know there was a girl
murdered here a long time ago?

INT. ROOM

275 CLOSEUP - Helen. She stares with frightened eyes at
Mrs. Warren.

MRS. WARREN (o.s.)

I saw it - upstairs, from the
window....

Helen listens thoughtfully.

MRS. WARREN (o.s. cont'd)

It was getting dark....

INT. BED.

276 MED. CLOSEUP - Mrs. Warren. The CAMERA MOVES CLOSER to
her.

MRS. WARREN

I thought it was a tree in the
garden. It stood so still and
waited. Then when the poor
simple-minded creature came past
the house, the tree moved and
threw her into the well. I was
too late. I couldn't find the
rope. You were that girl, Helen...

INT. ROOM

277 CLOSEUP - Helen. She is terrified.

INT. BED

278 CLOSEUP - Mrs. Warren. She closes her eyes.

MRS. WARREN

(feebly)

Come here.

Helen rises and moves to the bed. She kneels by it.

MRS. WARREN

You must go away, leave this house. Go with Nurse Barker tonight. Don't wait for Dr. Parry. Don't wait for anyone. If you won't, you must do what I tell you. You must get under the bed, do you understand? You must hide under the bed. Why won't you do what I tell you to? Why won't you listen to me? Why won't anyone listen to me?

She falls weakly back on her pillow and closes her eyes. Helen puts her hands to her face, bewildered.

DISSOLVE

INT. LIBRARY

279 CLOSE SHOT - Nurse Barker and Professor Warren. They are standing behind the desk. Professor Warren is taking money out of a drawer. He gives some of it to Nurse Barker.

NURSE BARKER

(as she takes
the bills)

Oh, would you mind letting me have one of the wagons?....I'll drive into the village and leave it there for Oates to pick up in the morning....

PROFESSOR WARREN

Very well.

He rises to his feet and starts for the door, followed by Nurse Barker.

PROFESSOR WARREN (cont'd)

I'll go out with you and hitch up the wagon.

(CONTINUED)

Because of his generosity and his offer to hitch up a wagon for her, Nurse Barker looks out of the side of her eye at Professor Warren with a self-conscious expression.

NURSE BARKER
You're very kind, Professor.

INT. FRONT HALLWAY

280 FULL SHOT - Professor Warren and Nurse Barker come into shot and start for the front door. Just as they reach it, there is the SOUND of a key turning in the front-door lock. Nurse Barker and Professor Warren look at one another with puzzled expressions on their faces as the door swings slowly open.

281 MED. SHOT - Stephen in front doorway. He wears no coat and his hair falls damply about his forehead. He looks into the hallway, his eyes blinking, then he speaks.

STEPHEN
I've been walking...

282 MED. SHOT - DIFFERENT ANGLE. The hallway.

PROFESSOR WARREN
In this rain?

STEPHEN
(simply)
Yes, in this rain....

PROFESSOR WARREN
(after a beat)
I wonder if you would mind doing something for me, Stephen?

STEPHEN
What?

PROFESSOR WARREN
Nurse Barker's leaving us....
(looks down at
Stephen's clothes)
And as long as you're already rather wet, perhaps you wouldn't mind hitching up the wagon for her.

(CONTINUED)

STEPHEN

(smiling)

Everybody's leaving the old
homestead...like a holiday.
It'll be a pleasure.

Stephen turns and starts down the steps.

NURSE BARKER

For both of us. Good-bye,
Professor Warren...

PROFESSOR WARREN

Good-bye.

Nurse Barker goes down the stairs after Stephen.
As Professor Warren closes the door and turns into
the hallway, he sees Helen coming down the stairs.

PROFESSOR WARREN (cont'd)

Oh, Helen...will you tell Blanche
I want to see her in the den?

Helen nods and turns and goes back up the stairs.

INT. FRONT STAIRS

283 CLOSE SHOT - Helen comes up the steps, moving toward
the CAMERA WHICH FOLLOWS her as she crosses the hall
and KNOCKS on Blanche's door. There is no answer,
and she opens the door and looks into the room. It
is empty. Helen then closes the door and the CAMERA
FOLLOWS her as she walks down the upstairs hallway
and exits through a small door on the right.

INT. SPIRAL STAIRCASE

284 MED. CLOSE SHOT - The CAMERA IS SHOOTING UP at Helen
as she is seen coming down the spiral staircase.
IT FOLLOWS her as she comes to the bottom of the steps
and walks down the hall to the kitchen.

INT. KITCHEN

285 MED. CLOSE SHOT - As Helen enters she sees Mrs. Oates
asleep in a rocking chair. Helen then takes the candle
off the mantle piece and goes to the kitchen table to
light it. Here she sees an empty brandy bottle and
looks at Mrs. Oates with the realization that she is
drunk. Lighting the candle, she leaves the kitchen in
her search for Blanche.

- 286 MED. LONG SHOT - Helen comes out of the kitchen door carrying the candle and shielding its flame. The CAMERA FOLLOWS her as she moves to the head of the spiral staircase and starts down.

INT. BASEMENT

- 287 MED. SHOT - Helen is seen coming down the steps to the basement. The CAMERA BEGINS TO MOVE BACK as Helen follows it along the basement corridor. Her footsteps SOUND as Blanche's had sounded before -- unusually loud, as she moves over the uneven floor, and they have the weird effect of footsteps heard in empty, deserted corridors. Suddenly Helen stops, and it is almost as if she has experienced a chill, for she puts one arm to the other and looks uneasily behind and to either side of her. The CAMERA STOPS with her.

Then, as if deciding that it is her imagination, she shrugs her shoulders and continues down the hallway.

The SOUND of her footsteps is again loud and heavy, as the CAMERA BEGINS TO MOVE with her again.

INT. TRUNK ROOM

- 288 FULL SHOT - As the light from Helen's candle begins to pour into the open doorway, and grows sufficient enough to see things more clearly, we see that several boxes have been overturned, and the cluttered room seems even more cluttered than before.

Suddenly Helen is seen in the doorway with the lighted candle. She pauses a moment, then she lifts the candle a bit to see further into the room. The CAMERA PANS with her gaze to:

- 289 MED. SHOT - The floor (looking DOWN FROM Helen's ANGLE) Blanche's body is lying on the floor beside the suitcases and overturned boxes; it lies in a grotesque position as if she had made a final struggle for her life.

INT. TRUNK ROOM

- 290 FULL SHOT - Having seen Blanche, Helen moves swiftly across the room, a terrified expression on her face. Falling to her knees, she places the lighted candle on one of the fallen suitcases, and lifts Blanche's head into her arm.

CAMERA BEINGS to MOVE SLOWLY IN TOWARDS the lighted candle on the suitcase.

It CONTINUES MOVING until only a CLOSE UP of the lighted candle is in the shot.

CAMERA HOLDS ON the candle a moment, then suddenly a gust of wind blows the candle violently, almost blowing it out. (This is a repetition of the candle shot which we had seen just previous to Blanche's murder.)

291 CLOSE SHOT - Helen. She looks at the candle with puzzled eyes. The strands of hair at the back of her head are also blown by the gust of wind. She turns her head to look behind her.

CAMERA PANS WITH her gaze to a box with an old newspaper on top of it which is near the door. The draught lifts the newspaper slightly as it blows past it.

CAMERA HOLDS on the newspaper momentarily, then PANS TO the doorway which leads to the corridor. The cobwebs which hang from the top of the door flutter in the draught.

292 CLOSE SHOT - Helen. She looks with terrified eyes toward the door. Helen has heard footsteps, and because of this, her eyes stare down at the floor before the doorway, rather than up to the level of a person.

The SOUND of footsteps grows louder as the CAMERA HOLDS at the base of the door.

Then suddenly, a pair of muddy men's shoes come into the shot, and pause in the doorway.

The CAMERA HOLDS momentarily, then it MOVES SLOWLY UP from the shoes to reveal Stephen. His clothes are quite wet and he stares down at Helen.

293 CLOSE SHOT - Helen. With terrified eyes, she looks up at Stephen.

294 CLOSE SHOT - Stephen. He looks at Helen and at Blanche's body, his face strong and grim.

INT. TRUNK ROOM

295 FULL SHOT. Stephen crosses the room to Helen. He stands over her a moment, then kneels down and determines that Blanche is dead. He very slowly rises to his feet.

STEPHEN
Have you been here long?

She shakes her head.

STEPHEN

I was outside with Nurse Barker.
I saw the basement door open.
Did you come in that way? Helen,
you must forget everything you've
seen here. Let me handle this.
Do you understand? Take the
candle.

He rises and starts out. Helen picks up the candle.
With a terrified expression on her face, she starts
to rise.

INT. BASEMENT

296 CLOSE SHOT - Stephen. He is watching Helen. Helen
comes on left carrying the candle.

STEPHEN

Come with me.

Helen seems to hesitate and Stephen turns to her.

STEPHEN (cont'd)

You don't think I did it?

Helen shakes her head slowly and then begins to follow
him down the corridor.

INT. CORRIDOR

297 CLOSE SHOT - Helen. She is holding the lighted
candle. She looks down at her candle, then at
Stephen, and then throws the candle to one side.

INT. CORRIDOR

298 CLOSE SHOT - Stephen. His back is to the camera.
The corridor is in darkness.

STEPHEN

Helen...

INT. CORRIDOR

299 CLOSE UP - Helen. She watches Stephen closely.

STEPHEN (o.s.)

I think I have a match...Yes.

He strikes a match and the scene lights up slightly.
Helen blinks, then the light fades from the scene.

(CONTINUED)

STEPHEN (o.s.)
Where did it go?

INT. CORRIDOR

300 CLOSE SHOT - Stephen holding the match. He looks for the candle, then steps through an open doorway.

STEPHEN
Oh, there it is...

He moves through the doorway. Helen quickly slams the door shut after him and locks it. Stephen is heard shouting and pounding on the door.

STEPHEN'S VOICE
Helen! Helen!

Helen runs down the corridor.

STEPHEN'S VOICE
Let me out...Helen!

INT. CORRIDOR

301 CLOSE SHOT - Helen. She is running to the stairway. Stephen can be heard yelling indistinctly.

STEPHEN'S VOICE
Let me out of here!

He continues to pound as Helen starts up the spiral staircase.

INT. KITCHEN

302 FULL SHOT - Mrs. Oates. She is sitting in the rocker before the fire, very quietly, and her head slumps at a peculiar angle. Carleton sits at her feet looking up at her.

Helen rushes in. She looks quickly over at Mrs. Oates.

303 MED. TWO SHOT - Mrs. Oates and Helen. Helen runs to the rocker so that she faces Mrs. Oates. As she does so, a puzzled expression comes into her eyes.

304 CLOSE SHOT - Mrs. Oates. She has passed out, her lips slightly apart as she breathes drunkenly.

MED. TWO SHOT - ANOTHER ANGLE - Helen begins to shake her by the arm. Getting no sign of life, Helen begins to shake her harder. This results only in Mrs. Oates' head flopping from one side to the other. Helen looks helplessly about the room, and then moves toward the sink.

306 MED. SHOT - Helen. She takes a glass and fills it with water, looking down at the brandy bottle on the sink as she does so. It lies on its side, empty. The glass filled, she moves back to Mrs. Oates.

307 MED. TWO SHOT - Holding Mrs. Oates' head back, she attempts to force the glass between her lips. But the water spills over the sides of the glass onto Mrs. Oates' chest, and down onto the floor.

Distressed, Helen withdraws the glass.

308 FULL SHOT - Kitchen. Helen begins to shake her frantically by the arm. Then, with a sudden, drunken sweep of her arm, Mrs. Oates pulls herself free from Helen's grasp. Her eyes close again and her head seems to sink even further into her chest.

Helen looks down at her in desperation, and with a harassed look on her face, she rushes toward the door, out of the kitchen.

INT. FRONT HALLWAY

309 FULL SHOT - Helen rushes into the scene from the back part of the hallway. With a terrified expression on her face, she looks first to the right and then to the left as if undecided as to where to go for help. Suddenly she turns sharply to the entrance of the library.

In the library a single light burns on the desk accentuating the emptiness of the room. There is no one in sight. Helen stops at the door and looks quickly about the room, then turns and rushes across the hallway. As the CAMERA FOLLOWS her, Helen passes through the large doorway to the living room, turning as she sees there is no one in this room. Through the windows we see a sharp flash of lightning and the thunder seems to vibrate the walls of the house. Helen continues to run, and disappears as she passes from the library to the dining room. As the CAMERA PULLS BACK, she is seen entering from the dining room, sharply stopping as though to listen, then rushes to the front of the hallway as the CAMERA MOVES DOWN TO MEET her. COMING UP ALMOST TO A FULL HEAD CLOSEUP, the CAMERA STOPS SUDDENLY as Helen reaches down and takes a slip of paper from her waist on which is written Dr. Parry's instructions to call him at the "Wilson residence - 189."

Helen turns sharply and the CAMERA FOLLOWS her as she runs to the phone booth at the back of the hallway.

310 CLOSEUP - Helen. As if in a trance, she rushes to the phone. Then she reaches out and takes the receiver off the hook. She seems to study it with a puzzled expression on her face, then puts it slowly to her ear. As she does so, she looks down at the slip of paper which Dr. Parry had given her. After a moment, we hear the operator's voice come overscene:

OPERATOR (o.s.)

Number, please.

INT. CLOSET

311 CLOSE UP - Helen. It looks as though she is going to attempt to talk.

OPERATOR (o.s.) (cont'd)

Hello? Number please.

Helen gasps, trying to speak.

OPERATOR (o.s.) (cont'd)

Hello - number please.

In desperation, Helen looks at the mouthpiece. Then she begins to pound it with the receiver.

INT. ROOM

312 CLOSE SHOT - Helen. She is banging on the mouthpiece with the receiver.

PROFESSOR WARREN (o.s.)

Helen - Helen...

She puts the receiver down, letting it fall beside the phone. She turns hurriedly and starts into the front hallway.

INT. ROOM

313 MED. CLOSE SHOT - Helen. She rushes into the arms of Professor Warren.

PROFESSOR WARREN

Helen - what on earth are you doing? What's the matter?

(CONTINUED)

Helen runs from him to the booth where she picks up a pad and pencil. She comes back and begins to write hurriedly....on the pad....

INSERT "BLANCHE MURDERED...."

INT. ROOM

314 CLOSEUP - Professor Warren. He is shocked.

PROFESSOR WARREN
(incredulously)
Blanche murdered!

315 CLOSEUP - Helen. She nods and continues to write.

INSERT
BLANCHE MURDERED
STEPHEN MURDERER
LOCKED IN CLOSET

316 CLOSE SHOT - Helen. She finishes writing and Professor Warren takes up the pad and reads.

PROFESSOR WARREN
Stephen -- where?

Helen starts off but stumbles as though she were collapsing. Professor Warren takes her by the arms in an effort to steady her.

PROFESSOR WARREN (cont'd)
I'll take you up to my step-
mother's room.

They start for the stairs.

PROFESSOR WARREN (cont'd)
You stay there with her. I'll
call the constable.

INT. STEPS

317 MED. SHOT - the two. They start up the stairs.

PROFESSOR WARREN
Let me take care of things now.
You've been through enough.
You tried to use the telephone,
didn't you?

(CONTINUED)

317 (CONTINUED)

They come to the landing and stop. The mirror is behind them.

PROFESSOR WARREN (cont'd)
I'm glad you couldn't.

INT. FRONT STAIRWAY

318 CLOSEUP - Helen. She looks up with a start at what he has said.

INT. FRONT STAIRWAY

319 CLOSEUP - Professor Warren. He looks at Helen with great concentration.

PROFESSOR WARREN
You looked in this mirror once before today. I watched you....

INT. FRONT STAIRWAY

320 CLOSEUP - Helen starts to the f.g., tensely listening.

PROFESSOR WARREN
You had no mouth then, just as you have none now.

INT. FRONT STAIRWAY

321 CLOSEUP - Professor Warren, looking to f.g. with an insane mad expression on his face.

PROFESSOR WARREN
Look at yourself.

322 CLOSEUP - Helen. With a terrified expression on her face, she slowly glances to the left and the CAMERA PANS SLIGHTLY WITH her as she turns.

PROFESSOR WARREN
(o.s.)
Look!

323 MED. CLOSEUP. The CAMERA HAS CONTINUED THE ABOVE PAN, and we now see their reflections in the mirror. The professor is standing behind Helen, watching her. Helen slowly puts her hand to her mouth.

INT. FRONT STAIRWAY

324 CLOSEUP - the professor is talking to Helen.

(CONTINUED)

PROFESSOR WARREN

....And there is no room....

325 CLOSEUP - Helen, staring frightened to the right f.g. with her hand over her mouth.

PROFESSOR WARREN

(o.s.)

....in the whole world for
imperfection.

INT. FRONT STAIRWAY

326 CLOSEUP. Professor Warren is standing in the f.g., looking toward the left f.g. He talks grimly.

PROFESSOR WARREN

The only person who could have
prevented you....

327 CLOSE SHOT - Professor Warren (back to camera). He is standing with his hands behind his back, putting on his gloves. He flexes his hands and fingers.

PROFESSOR WARREN

(o.s.)

....from achieving the quiet
that I can give you....

INT. FRONT STAIRWAY

328 CLOSEUP. Professor Warren is looking to the left f.g. He talks quietly but insanely.

PROFESSOR WARREN

....was Stephen, and you locked
him up....

INT. FRONT STAIRWAY

329 CLOSE SHOT - Professor Warren. The CAMERA IS SHOOTING DOWN TO him at right f.g. He is talking softly to Helen, who is facing him, terrified. The mirror is seen in b.g.

PROFESSOR WARREN

....downstairs..

Helen breaks away and dashes up the steps, the CAMERA PANNING WITH her. The Professor leaps after her and grabs her. Holding her arms, he continues in the same quiet voice.

PROFESSOR WARREN

We are quiet now, Helen. I'm
glad I waited. Everyone's out
of the way.

(CONTINUED)

He lets go of her arms and talks on calmly. As they move slowly up the steps, Helen tries to back away from him, until she is pressed against the wall.

PROFESSOR WARREN

Mrs. Oates is drunk because I purposely let her steal a bottle of brandy, and Oates has gone to look for ether because I made sure there was no ether -- and Blanche, whom I loved -- didn't love me....

INT. FRONT STAIRWAY

330 MED. CLOSEUP - CAMERA SHOOTING UP TO Professor Warren, who is seen in right f.g. He talks calmly but insanely to Helen, who is looking at him terrified.

PROFESSOR WARREN

....so she had to die. She's dead and at peace.

331 CLOSEUP - Helen, CAMERA SHOOTING UP TO her, with her hands before her throat. She is terrified as she listens to the professor's ravings.

PROFESSOR WARREN

(o.s.)

And Stephen -- you took care of him for me.

INT. FRONT STAIRWAY

332 CLOSEUP - Professor Warren, CAMERA SHOOTING DOWN TO him, as he stares up, still talking in a calm, mad voice.

PROFESSOR WARREN

Stephen is weak, as I once was. What a pity my father didn't live to see me become strong....

333 CLOSEUP - CAMERA SHOOTING UP TO Helen, as she stares to right f.g. with a terrified expression and listens to the professor.

PROFESSOR WARREN

(o.s.)

....to see me dispose of the weak and imperfects of the world whom he detested.

334 CLOSEUP - CAMERA SHOOTING DOWN TO Professor Warren, as he continues talking.

(CONTINUED)

334 (CONTINUED)

PROFESSOR WARREN

He would have admired me for
what I'm going to do.

335 MED. SHOT - the two. Helen again breaks away and races up the steps. Professor Warren starts after. Helen runs down the hall to Mrs. Warren's room and opens the door.

INT. BEDROOM

336 MED. CLOSE SHOT - Helen. She enters and slams the door, then leans against it, breathless.

INT. HALLWAY

337 MED. SHOT. Professor Warren is moving slowly and cautiously down the hall, treading Helen like a beast of prey. Then he stops.

338 MED. CLOSE SHOT - the closed door of Mrs. Warren's room. The storm outside is raging.

INT. BEDROOM

339 MED. CLOSE SHOT - Helen. She is leaning, exhausted, against the door. CAMERA PANS as she runs across the room to the desk and starts to write. Mrs. Warren is lying in bed asleep.

INSERT HELEN'S HAND. She writes:

"Where is the gun?"

Her hand tears off paper from the pad.

340 MED. CLOSE SHOT - Helen. She rushes to Mrs. Warren. She holds the paper over her, shaking her frantically by the arm.

INT. CORRIDOR

341 CLOSE SHOT - Professor Warren. He is intently standing outside Mrs. Warren's room.

INT. BEDROOM

342 MED. CLOSE SHOT - Helen. She rushes about the room, frantically searching for the gun.

INT. HALL

343 CLOSE SHOT - Professor Warren. He looks up as the SOUND of knocking is heard o.s., from downstairs.

INT. FRONT STAIRWAY

344 CLOSE SHOT - Professor Warren. Removing his gloves, he starts down the stairs.

INT. DOORWAY

345 CLOSE SHOT. A shadow is seen through glass on the front door. The professor goes to the door.

PROFESSOR WARREN

(cautiously)

Who is it?

CONSTABLE'S VOICE

It's me -- the constable.

Professor Warren pushes the bolt back on the door and opens it. The rain is pouring outside.

CONSTABLE

(gesturing)

Professor....

INT. HALL

346 CLOSEUP - the two.

CONSTABLE

I met Dr. Parry in town. He said to tell Helen he won't be able to pick her up tonight. The Wilson boy is very sick and he has to stay there.

PROFESSOR

Well, I'm sorry to hear that. I'll tell her, Constable.

CONSTABLE

Well, I'll be on my way then.

347 CLOSE SHOT - Professor Warren and constable. The professor opens the door.

CONSTABLE

Goodnight.

The constable turns and exits.

INT. BEDROOM

348 CLOSE SHOT - Helen. She is searching frantically in the drawers of the dresser. The thunder crashes and the wind is heard. She runs to the window and tries to raise it. The rain is dashing against it. She looks out the window and sees....

EXT. GROUNDS

349 MED. LONG SHOT - CAMERA SHOOTING DOWN TO constable's horse and buggy. A garden gate is flapping in the b.g. The storm rages at full fury.

INT. WINDOW

350 CLOSE SHOT - Helen. She is looking out the window.

INT. BEDROOM

351 CLOSE SHOT. Mrs. Warren is lying in bed. Her eyes are closed. Thunder is heard. Then, she turns to the right as she barely opens her eyes and watches Helen.

INT. ROOM

352 CLOSE SHOT - Helen. She is looking out the window as the lightning flashes. She turns, dashes to the door, opens it and starts out.

353 MED. SHOT - Helen. She runs down the hallway, stops to look over the railing a moment, then continues to her own room as she hears the front door shut.

EXT. HELEN'S ROOM

354 MED. CLOSE SHOT - Helen. She comes into the room and rushes to the window. She pounds on the glass, looking out through the pouring rain, trying to attract the constable's attention.

EXT. RIG

355 CLOSE SHOT - constable. He gets into his buggy and picks up the reins and whip. Helen's o.s. pounding comes over the scene faintly. As the constable hears a strange racket, he looks up, puzzled.

EXT. WINDOW

356 MED. CLOSE SHOT - Helen. She raises the window, looking out. The rain is pouring. She frantically bangs on the window frame.

EXT. RIG

357 CLOSE SHOT - the constable. He is peering about intently, trying to figure out where the faint pounding he hears is coming from. He gets out of the buggy and walks to the front. Thunder and lightning rage and flash about him.

EXT. WINDOW

258 MED. CLOSE SHOT - Helen. She is pounding with her fists on the wooden frame.

EXT. RIG

359 CLOSE SHOT - Constable. He looks up, listening and straining to catch the disturbing SOUNDS. He turns from the house to his rear and sees and hears the small gate banging on its posts as the wind lashes it to and fro. Satisfied that this is what he heard, he climbs into the rig.

EXT. WINDOW

360 MED. CLOSE SHOT - Helen. In despair, she runs to the rear of the room and picks up a lamp. The CAMERA MOVES CLOSER to the window. As Helen comes to the open window with the lamp in her hands, hoping that the light will attract the constable's attention, a gust of wind blows it out.

EXT. RIG

361 CLOSE SHOT - Constable. He is seated in his buggy, then picks up the reins. The gate is clattering in the b.g.

EXT. WINDOW

362 MED. CLOSE SHOT - Helen. As a final effort to attract the constable's attention, she now hurls the lamp through the window. The lightning flashes. The lamp crashes through the glass. Helen cowers in b.g., then comes to the window and looks out.

363 LONG SHOT - CAMERA SHOOTING DOWN to wet driveway. The rain is pouring. The buggy starts off, and drives out of sight down the road. The crash of Helen's lamp breaking through the window was covered by a terrific clap of thunder.

EXT. WINDOW

364 CLOSE SHOT - Helen. She buries her head in her hands in despair.

INT. CLOSET

365 CLOSE SHOT - Phone on wall. The CAMERA PANS DOWN to the dangling receiver as a gloved hand picks it up. CAMERA PANS UP as the receiver is put on the hook.

INT. HALL

366 MED. SHOT - Professor Warren. His gloves on, he starts up the spiral staircase. He stops, looking about intently.

EXT. WINDOW

367 CLOSE SHOT - Helen. She is still standing in darkness in the room, looking out the window. Desperate, she turns and goes out as the lightning flashes.

INT. SPIRAL STAIRCASE

368 CLOSE SHOT - Professor Warren. He is standing looking down over the railing. He starts down the stairs looking over the railing, then glances sharply downward as he hears...

STEPHEN (o.s.)

(very faintly)

Helen!

The Professor moves down to the right, cautiously. Then he crosses to the lamp on the table.

INT. HALL

369 MED. CLOSE SHOT - Helen. She comes out of her bedroom, looking cautiously about. The lightning flashes through the hallway windows. She crosses to the main stairway, then stops and peers down.

INT. SPIRAL STAIRCASE

370 CLOSE SHOT - CAMERA SHOOTING DOWN to mirror hanging on wall in f.g. reflecting the hall and the dining room in b.g. The house is deathly still. Even the noise of the storm outside does not quite penetrate here.

INT. HALL

371 CLOSE SHOT - Helen. She backs cautiously, then turns and runs down the hall.

INT. KITCHEN HALLWAY

372 MED. CLOSEUP - Professor Warren. He is standing with his back to the camera. He puts out the table lamp, then turns and moves to the wall and turns out the gas light there.

INT. SPIRAL STAIRCASE

373 MED. SHOT - Professor Warren. He is moving down the steps to the basement. The CAMERA MOVES CLOSER as he stops, attracted by a noise upstairs.

INT. UPSTAIRS HALLWAY

374 MED. SHOT - Helen. She opens the door at right, cautiously, then starts through the doorway.

INT. SPIRAL STAIRCASE

375 MED. CLOSEUP - Professor Warren. He is looking up. The CAMERA PANS as he moves into the shadows under the stairway, watching up to the right.

INT. SPIRAL STAIRCASE

376 CLOSE SHOT - Helen. She is seen at the top of the spiral staircase, just having entered from the upstairs hallway. As she starts down the steps fearfully, she peers over the edge of the iron railing and looks down into the blackness below. Behind her, through the windows, lightning flashes and the thunder seems to crash against the side of the house. The CAMERA FOLLOWS her DOWN to the landing of the kitchen hallway, and she takes a few cautious steps in the direction of the kitchen. She stops sharply as she hears...

STEPHEN (o.s.)

(calling)

Helen! Helen!

Helen returns to the head of the steps and stops, looking up and then down.

INT. BASEMENT

377 CLOSE SHOT - Professor Warren. He is standing in the shadows at the basement landing of the spiral staircase. He looks up quickly, then steps back completely hidden in the murky shadows.

INT. KITCHEN HALLWAY

378 CLOSE SHOT - Helen. She cautiously starts down the spiral staircase to the basement.

INT. BASEMENT

379 MED. CLOSE SHOT - The CAMERA SHOOTING UP TO the spiral staircase from the basement floor. Helen is cautiously coming down. Half-way down, she stops and looks over the railing.

INT. SPIRAL STAIRCASE

380 MED. CLOSEUP - Helen. She stands and looks cautiously over the railing, sensing some danger ahead. As she leans over the railing slightly, she sees....

INT. BASEMENT FLOOR

381 CLOSE SHOT - a shoe. It is seen briefly, then is pulled back into the shadows, making a very faint scraping SOUND.

INT. SPIRAL STAIRCASE

382 MED. CLOSEUP - Helen. She looks warily down the stairs and in the direction of the shoe. Now pounding is heard o.s. It is Stephen locked in the wine cellar.

STEPHEN (O.S.)

(calling)

Helen! Helen!

As though to continue down the spiral staircase, Helen takes a step to the right.

INT. BASEMENT

383 MED. CLOSE SHOT - Helen. The CAMERA SHOOTING UP at her on the spiral staircase. Helen takes one step downward, then turns quickly and runs up the steps out of the scene. With this, the professor steps from the shadows under the staircase and looks up at her retreating figure.

INT SPIRAL STAIRCASE

384 MED. CLOSE SHOT - From the top of the spiral staircase, the CAMERA IS SHOOTING DOWN TO Helen as she rounds the corner from the basement and starts racing up the steps from the first floor landing. As Helen continues up the spiral staircase, she comes into a CLOSE SHOT, then stops and gasps at what she sees, looking directly past the camera. With this, the CAMERA PANS RIGHT AND UPWARD as we see Mrs. Warren standing and leaning over the top of the railing, aiming a gun toward the camera. For a moment it looks as though she would shoot Helen.

INT. SPIRAL STAIRCASE

385 CLOSE SHOT - Mrs. Warren. She is standing just inside the door at the top of the spiral staircase, aiming her gun and looking down to the first floor.

386 MED. SHOT - Mrs. Warren. The camera is now in back of Mrs. Warren and we see her with Helen a few steps down the staircase; then the professor comes into the scene from the basement. He stops and looks up, violently surprised to see Mrs. Warren there. As he stops, Mrs. Warren fires the gun at him.

387 CLOSE SHOT - Professor Warren. As the bullet hits him, he is thrown back and crumples against the wall. Two more shots pour into his body as he grimaces in agony.

388 MED. SHOT - Mrs. Warren. THE CAMERA SHOOTING UP TO her. The gun is pointed down to the professor. At this moment, Helen screams and collapses on the stairs, sobbing and covering her ears with her hands.

389 CLOSE SHOT - Mrs. Warren. She continues to fire the gun.

390 CLOSE SHOT - Professor Warren. Again a bullet from Mrs. Warren's gun pierces his body.

391 CLOSE SHOT - Mrs. Warren. As she fires the last bullet, she speaks, looking down at the professor.

MRS. WARREN
(coldly)
Murderer.....

392 CLOSE SHOT - Professor Warren. He collapses on the steps.

INT. SPIRAL STAIRCASE

393 CLOSE SHOT - Helen. She is sitting on the steps, horrified as she sees the professor dying in front of her.

394 CLOSE SHOT - Mrs. Warren. She holds the gun limply in her hand.

MRS. WARREN

You killed them....you killed them all.

395 CLOSE SHOT - CAMERA SHOOTING DOWN over railing to the professor lying on the steps. Dying, he stares up glassily at Mrs. Warren.

MRS. WARREN (o.s.)

.....the servant girl in the well...

396 CLOSE SHOT - Helen. She listens intently.

MRS. WARREN (o.s.)

....the others in the town.
Today the cripple in the hotel.

She looks down.

397 CLOSE SHOT - Professor Warren.

MRS. WARREN (o.s.)

You killed them all. Tonight it would have been Helen.

The professor's body collapses.

398 CLOSE SHOT - Helen. She is standing on the steps, holding onto the railing.

MRS. WARREN (o.s.)

I heard you....

Helen looks up at Mrs. Warren, a dazed expression on her face.

399 MED. CLOSE SHOT - Mrs. Warren, still holding the gun as she leans on the railing.

MRS. WARREN

(weakly)
Stephen -- get me Stephen.

(CONTINUED)

399 (CONTINUED)

Helen starts down the spiral staircase and the CAMERA PANS WITH her. She comes past the professor lying dead on the steps. She looks at him and then continues down the stairs to the basement.

INT. STAIRCASE

400 CLOSE SHOT - Mrs. Warren leaning on the railing. She looks down at her step-son.

401 MED. SHOT - CAMERA SHOOTING DOWN to the dead professor.

402 CLOSE SHOT - Mrs. Warren. She still holds the gun, holding onto the railing.

403 MED. LONG SHOT - CAMERA SHOOTING DOWN THE well of the spiral staircase, from the top to the basement. Stephen and Helen come up from the basement into the scene. They stop by the professor's body.

INT. STAIRCASE

404 CLOSE SHOT - Mrs. Warren.

MRS. WARREN

Now, it's been done....

405 MED. CLOSE SHOT - Helen and Stephen. They look up at Mrs. Warren. Stephen looks down at professor's body lying on the steps.

406 CLOSE SHOT - Mrs. Warren.

MRS. WARREN

.....ten years too late.

She sways and, for a moment, it looks as though she is going to fall.

INT. SPIRAL STAIRCASE

407 CLOSEUP - Helen. Terrified, she thrusts her hands upwards as though to reach Mrs. Warren and catch her, and almost in a whisper, unknowingly utters the word...

HELEN

No....!

408 MED. LONG SHOT - Mrs. Warren. She falls down the staircase and slumps on the steps.

INT. HALL

409 MED. CLOSE SHOT - Helen and Stephen. Stephen rushes up the steps, with Helen following.

INT. SPIRAL STAIRCASE

410 MED. CLOSE SHOT - Mrs. Warren. She is lying on the steps. Helen comes up with Stephen as he takes Mrs. Warren in his arms and raises her.

411 CLOSEUP - Stephen and Mrs. Warren. He supports her as she speaks....

MRS. WARREN

Forgive me, Stephen. I thought
it was you. He always waited
till you came home, so I thought
it was you.....

She gasps, reaching for her throat.

STEPHEN

(urgently turning
to Helen)

A doctor.....

412 MED. CLOSEUP - Helen. She is looking up at him sympathetically.

STEPHEN (o.s.)

Get Dr. Parry - hurry!

She turns and hurries down the steps.

INT. SPIRAL STAIRCASE

413 CLOSEUP - Stephen and Mrs. Warren. She closes her eyes and holds her throat. Her head sags; obviously she is dying. Stephen looks closely at her, then bows his head.

INT. PHONE BOOTH

414 CLOSE SHOT - Helen. She moves to the phone and rings for the operator. Her lips quiver, then in an awkward manner she speaks....

HELEN

(with great effort)
One - eight - nine -- Dr. Parry
-- come. It's I -- Helen.

CAMERA PANS DOWN WITH her as she sits weakly. Then she begins to sob wildly.

415 CLOSE SHOT - Helen. She is seated on the small chair in the phone booth with her head buried in her hands, sobbing. As the realization comes to her that she has spoken after years of silence, her sobs grow shorter and her fingers gently move about her lips. She stops crying and a slow, sad smile begins to break through the tears on her face. As she remains seated, the CAMERA STARTS PULLING BACK THROUGH the doorway, RISING FROM the floor at the same time. The CAMERA CONTINUES BACKWARD AND UPWARD until IT ENCOMPASSES the entire great hallway of the Warren house, and Helen's figure grows smaller and smaller, silhouetted by the dim light from the phone booth. When the CAMERA IS WELL BACK, the scene

FADES OUT

THE END

